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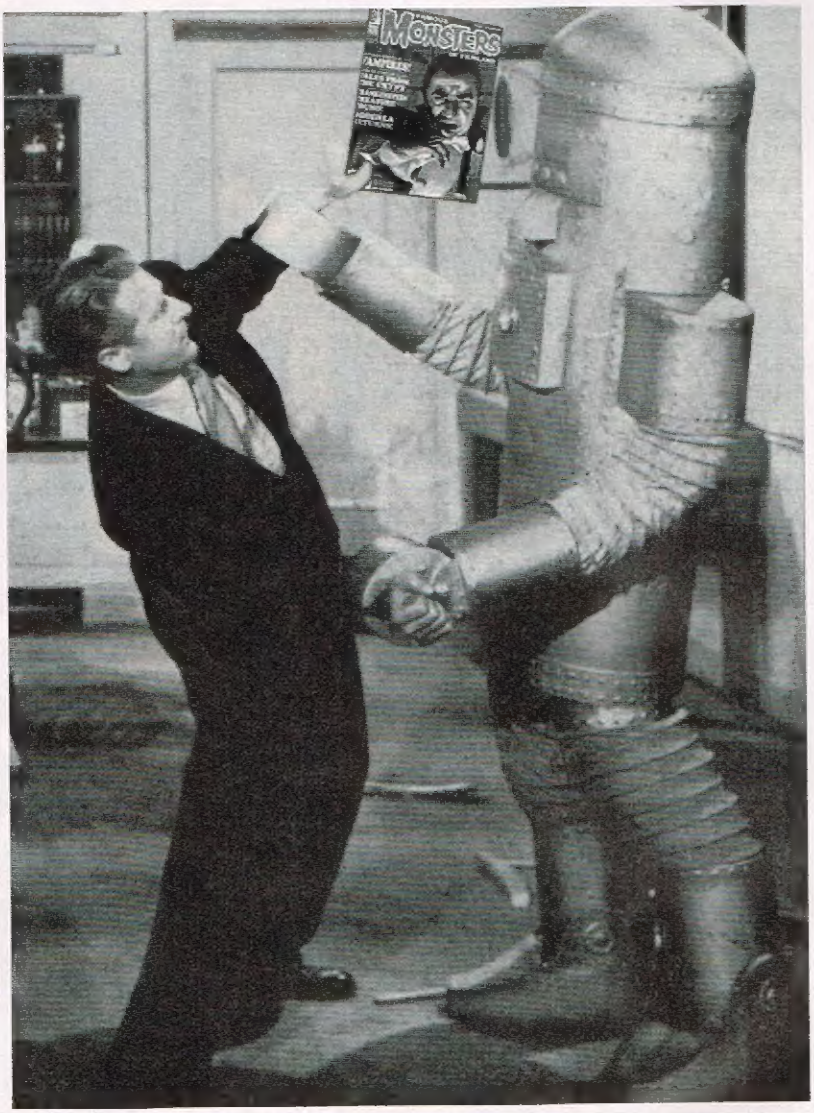

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The Cyclops from Bert I. Gordon's film of the same name portrayed in all his gory on this issue's cover by Master Monster Maker, Dan Kirk.

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THE MAGAZINE MONSTERS BELIEVE IN

THE PUBLISHER'S CRYPT

"A tisket, a tasket...a green & yellow casket..."

it's no secret to our readers that we really love putting together this magazine. We love the films, the players, the mystique, the word-play...and have been gratified to put it all together for all of you. We quietly assumed that as the magazine caught on to the rest of the mundane world, we'd happily fill in the blanks about these works of cinemagic that almost everyone knows about. Now, thanks to a feature article on the Associated Press newswire recently sent to us, it appears our work is cut out for us. Imagine our horror when we looked upon the page and saw a foto of Boris Karloff from SON OF FRANKENSTEIN identified as "Lon Chaney, shown in an undated photo as the Frankenstein Monster, was the 1920's 'Man of 1,000 Faces' who specialized in anatomical horror films"!

At your request, we have gladly returned the MYSTERY PHOTO contest. Seems that many more of you than enter really enjoy the challenge of captioning the fotos with your own Forriesque Phrases! So send 'em in, already! Ya can't win if ya don't enter!

As an incentive to make you rightfully swell with pride as a member of our family of fan-Ack-ticks, it should interest you to know that recently, while conducting an interview with FM about his new film DRACULA: DEAD & LOVING IT (which you'll read in our next issue), Legendary filmaker Mel Brooks remarked that he was happy to be featured in a magazine whose readership is "such a passionate & devoted group."

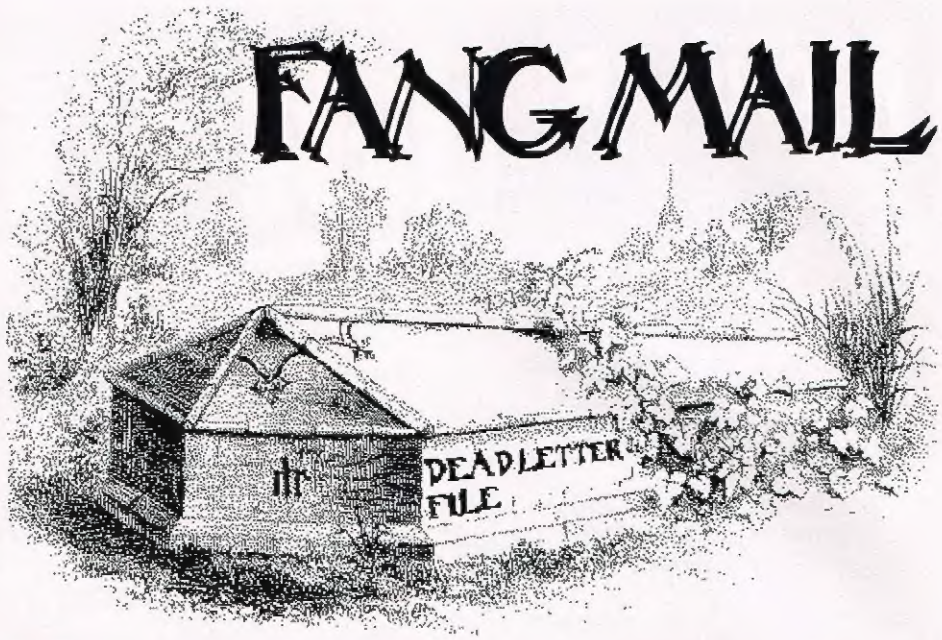
That they are, Mr. Brooks. And they're happy to have a favorite legend return to the big screen from a talent such as yours!

With worm-est regards,

Ray Ferry

Publisher

FANG MAIL



This issue is dedicated to Allison Spain, of Austin, TX, who, at the tender age of 10, is one of our most ravenous (and ravishing) fans. A blooming beauty who'll one day have many a monster beasting a path to her door, Allison's living proof that little ghouls just wanna have fun, too!—Pub.

WANTED! MORE READERS LIKE

ALLISON SPAIN

TIME MARCHES BACKWARD

Since my childhood I have always loved old monster movies. Even now, as an adult, my love for these films has not diminished. I have even put together a large collection of old monster, horror & Sci-Fi movies on video tape.

The only problem is that I've always felt embarrassed still enjoying these films as an adult, and even more embarrassed when it came time to purchase one at the counter of my local video store.

Then, while looking in the magazine section at my local bookstore I found ***Famous Monsters of Filmland***. I'm embarrassed no longer. I now realize that there are thousands of adults just like me with a love for these films.

Thanks to your magazine, I now feel proud of my longtime interest in these films. Thanks again -

P.S. This is the first time I've written to any kind of magazine.

DAN HAINES
Riverside CA

• FJA & I couldn't be more pleased with your letter, Dan. It expresses almost exactly the letters Forry received from readers back in 1958 when FM first burst upon the scream. It's gratifying to know that ol' black magic still weaves its spell. On behalf of all FM readers, welcome to the fold.—RF

OF THEE I STING

As a kid I watched my older brothers reading your magazine. Naturally I tried to read it but for some reason I couldn't understand it. I recently started watching the old movies again and introduced them to my nephew. Both he and I love them and were both huge Godzilla fans. Recently I ran across your mag #206. Not wanting to jump the gun, I let my nephew read your article out loud to me. There was a problem. He kept stopping because of some words. I took the magazine away and attempted to read it myself. Now I know why I never understood your magazine as a kid. This magazine at least back then was aimed for kids. Look at the words in your article: Excavation, hymn, decipher, liquidated, and ideograms? These words are hard enough for kids let alone your choppy articles, and on top of it the article was wrong. Ghidorah is the three-headed monster, Angurus, AKA Angillas is the protector of the city. Your magazine writers clearly stink, the jokes written in our nothing but the same old joke beat to death. To put it bluntly I respect Forry J and your hard work but you guys aren't focused enough. I will never again waist

WANTED! MORE READERS LIKE

MATT BRADY

$5 on your mag, and the one I bought is now used as litter in my rabbits cage. Print my letter. See if I care. If you have the balls!

P.S. I do like your covers!

RANDY A. BOLIN
Cleveland OH

• Since this ex-reader says he will never again waste his money on our magazine and the last issue is now used as litter in his rabbits' cage (we were tempted to headline his letter "Litter to a Rabbit Fan"), we regret that he will not be reading our response. I have stated many times in print that when I was 9 years old and picked up my first science fiction magazine, I had never heard of an atom or a comet or a planet or a rocket or a meteor or an amoeba or numerous other unknown words I encountered for the first time but I wasn't afraid to consult a dictionary or ask my grandparents. If there's one common denominator (sorry about that big word) among filmonster fans, I'd say it's inquiring minds with well-developed imaginations. Years ago when I took that 8700 mile drive all over the country to meet as many as possible of the 1300 young readers who wanted to meet me, one mother took me aside and thanked me for inspiring her youngster to read. "His father and I were afraid he was never even going to pick up a comic book," she confided to me, "until he discovered your monster magazine. Now he's going to the library and borrowing books!" That's exactly the result we're aiming at and we try to maintain a happy medium between purely fun entertainment talk and multisyllabic vocables. Since our arrival in 1993 if we had been flooded with complaints about the language of the magazine being too elevated, we would take this maverick complaint more seriously. The ball is now in your corner, Randy—except, if you are to be believed, you will never read this response—Forry Ackerman

PHANTOM FAN

I am (will) be known as The Phantom to you. I will be sending you drawings, letters, and maybe someday even a picture. My idol is "The Phantom of the Opera." I would like you to do an issue on him for me. I would deeply appreciate it. I do not want you to know my name or anything like that because...well, just because.

The Phantom

A CHIMP OFF THE OL' BLOCK

I just wanted to tell you that I GO APE over every issue of ***FM***. Keep up the good work.

MATT BRADY
Wilmington DE

"ONE LONE WEREWOLF"

I just received issue #209 of ***FM***, a very nicely done 1995 Fearbook. Keep up the first rate work, and I also look forward to your new Sci-Fi mag.

One minor complaint/suggestion: re. the "Fang Mail" logo. You've changed it! Agggggghhhhh! For me, part of ***FM***'s charm is its consistency in both quality and design. There are certain elements I especially like because they remind me of when I read ***FM*** in the late '60s and '70s. I MISS THE OLD "FANG MAIL" LOGO! Please consider going back to it.

I realize I am one lone werewolf baying in the moonlight, yet I felt compelled to comment on this seemingly minor item.

Whatever the case, we all love you out there and our lives would be nothing but the empty, dusty shells of rotting corpses without our bimonthly dose of ***FM***. Keep up the good work.

Thomas Paul DeWitt
Cary NC

• Lobo say: "Old logo good, new logo gooder." And we don't argue with Tor Johnson!—FJA

(Continued on Page 68.....)

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THOMAS LAFRIE

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Karloff Hides behind the evil MASK OF FU MANCHU (1932)

FM SNEAK PREVIEW!

KARLOFF
THE GENTLE MONSTER

a & e presents the definitive biography of the king this halloween!

by ray ferry

He was born William Henry Pratt in Camberwell, South London on November 23, 1887, The youngest son of a family deeply rooted in the British Diplomatic Service in India, that comprised 8 sons and one daughter. In 1907, at the age of 21, William Pratt, (who would change his theatrical name to Karloff after a relative on his mother's side, adding Boris because it seemed to go well with the surname) abandoned his studies at King's College and used a modest inheritance to begin his acting career in Canada. His first role in his newly ventured career was as a 60-year old man in a play entitled The Devil.

go west, young man

After years of touring stock companies, a folded road show engagement, which left him stranded, preceded his move to Hollywood. His early movies roles consisted of crowd scenes and serials. His first film of note was as a Mexican soldier in the 1919 Douglas Fairbanks picture HIS MAJESTY, THE AMERICAN. Although he would be well received as a character actor, his parts were not the sort of leading roles an actor dreams of to make his mark but not enough to sustain a living and Boris supplemented his income with menial work. In 1929 he made his first "talkie" in Lionel Barrymore's THE UNHOLY NIGHT. But it was a minor, but effective role of a killer—Ned Galloway—in the play ***The Criminal Code*** that proved to be a break. When Columbia Pictures elected to make the play as a film they hired Boris to recreate his stage role.

late bloomer

It wasn't until he was 43 years old that a series of unlikely events: the untimely death of Lon Chaney (Hollywood's first choice to essay any role that required rigorous makeup skills) and the refusal of Bela Lugosi—the 1931 reigning King of Horror—to accept the role of the Monster in Universal's follow-up to the unexpected success of DRACULA, would propel Karloff into the limelight as a result of his performance in FRANKENSTEIN.

a star is created

The tale is often told of director James Whale's fascination with the gaunt features of Karloff's face, noting that it "had possibilities." With the most critical emphasis on the role of the physical screen image of the Monster, it is questionable whether anyone, including Whale, gave much thought to the development of the creature as a central Shakespearean "leading Man". Certainly, no one dreamed the creature would become the staple icon of a horror empire and a Gothic trademark—the very symbol of monsters to this day.

A pensive moment on the set of one of his last films MACABRE SERENADE.

Boris as Im-ho-tep, who holds the world record for carrying a torch for a woman, recites the forbidden chant to the goddess Isis to reinstate the spirit of his long-lost (3500 years!) love. (THE MUMMY, Universal, 1932)

what price glory?

While much has been said of the arduous hours in Jack Pierce's makeup chair and the grueling weight and heat of the heavy costume he wore, Boris vivid memory about FRANKENSTEIN was of a sequence where he had little to do...the creation scene. "I was never as nervous during the entire filming as when I lay half-naked and strapped to the operating table. Above me I could see the special effects men shaking white-hot, scissor-like carbon wires that simulated the lightening. I prayed very hard that no one got butter fingers!"

karloff—the uncanny

With the unprecedented success of FRANKENSTEIN, Karloff became an international celebrity, now billed with only his surname. Despite typecasting as a villain or monster he managed to captivate the public. After three failed marriages he finally found some stability in his private life in his fourth wife, Dorothy Stine, mother of his only child, Sara Jane. His career, on the other hand, was the subject of peaks and valleys.

Despite his screen image, Boris was a sincere humanitarian whose personal generosity was legendary. Karloff risked his livelihood and freedom by participating in the founding of a then forbidden union—The Screen Actors Guild.

the great white way

Karloff surprised many by marrying for the fifth and final time to Evelyn Helmore, his wife's best friend, in 1946. But, with the public's taste for the horror of old waning (having just come out from over 6 years of the worst real life horrors it had ever known), Karloff took a chance and returned to his first love—the theater. A long run and sparkling reviews for *Arsenic and Old Lace*, made him a Broadway star. In other areas, his stage and significant radio experience served him well for the new medium of television. His roles in *The Lark* and *Heart of Darkness* (with Roddy McDowall) are regarded as classics of TV's Golden Age.

never a lull moment

A versatile actor, Boris found himself in high demand during the resurgence of horror in the 1960's, although many such productions had a more comic bent to them. He recorded many children's records, eventually providing the voice for *The Grinch Who Stole Christmas*. His portrayal of Captain Hook in the Broadway production of *Peter Pan* further brightened his star for a new generation.

20th Television Producer/Director Kevin Burns proved to be the perfect choice to bring Karloff's life to A&E's Award-Winning series Biography this Halloween season. Kevin, a longtime horror fan and frequent contributor to this magazine, compiled interviews with daughter Sara, co-stars Roddy McDowall, Anna Lee, Carol Burnett, Robert Wise, Peter Bogdonavich as well as dozens of extremely rare clips, still and home movies (including digitally restored color film of Boris and Jack Pierce clowning on the set of SON OF FRANKENSTEIN.) For all fans of the King, this is one hour you definitely don't want to miss.

***Boris Karloff: The Gentle Monster** airs on the A&E Cable network October 23. Check local listings for time.*

A rarely seen still of Karloff at day's end—*removing* his Frankenstein makeup after a day on the set of SON OF FRANKENSTEIN (Universal, 1939)

Boris relaxing at his Coldwater Canyon Estate.

Boris as Captain Hook in Broadway's PETER PAN.

LUGOSI: THE DARK PRINCE OF HORROR!

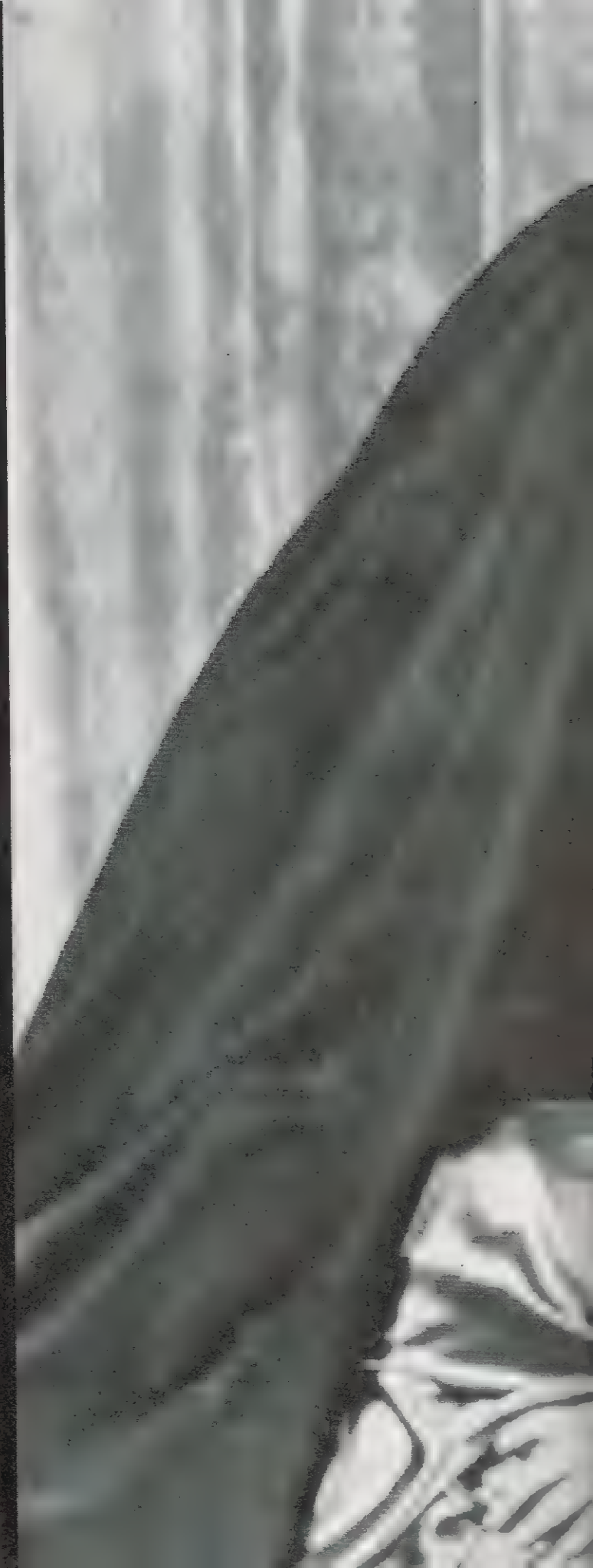
second of a&e's "biography" specials on the greats of horror!

He was the horror genre's Valentino—a dashingly handsome gent with a continental charm. Bela Lugosi was born in Hungary in 1882, in the town of Lugos, from which his stage name of Lugosi was derived. Although classically trained in Budapest, he developed a following at the national theater both as a stage actor and lady's man. When he found himself on the wrong side of the political revolution in Hungary in the late 1920s, he sought asylum in the United States. While he could not speak English, the ambitious Bela gained parts on the American stage by memorizing his parts phonetically! Later, after acquiring a working knowledge of the language, his aristocratic sex appeal and weird intonations made him a sensation in the New York stage version of DRACULA.

gold on the silver screen

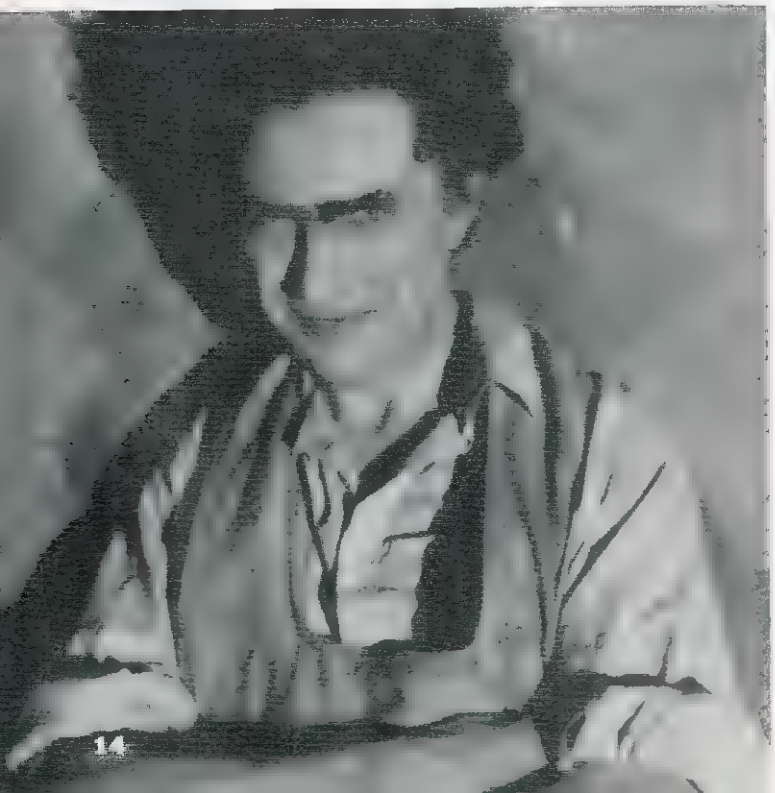
Following a lengthy legal battle by Bram Stoker's widow over the filmic rights to his famous book (the German NOSFERATU, while maintaining itself to be a stand-alone adaptation of folklore, was, in fact, a direct translation of the book to the screen) Universal pictures finally purchased the rights to film the licensed stage version that had been a perpetual hit on the London stage for some years.

Although he had achieved critical success in the New York play, Lugosi was not considered for the film role.



Helping to infuse a little new blood into the war effort, Bela does his thing to promote the sale of War Bonds to a rally of spell-bound fans.

As the infamous Dr. Mirakle in MURDERS IN THE RUE MORGUE.



count-ed out

As far as Universal (and many critics) were concerned, the only actor who could portray the Vampire King was reigning box office character sensation Lon Chaney. Chaney's untimely death from throat cancer in 1930 sent Universal off in search of the German expressionist actor Conrad Veidt to essay the role. Veidt, however, felt himself better served by declining another "horror" role in the wake of his recent characterization in THE MAN WHO LAUGHS. Still Universal scouted for a "star."

destiny fulfilled

Lugosi, in the meantime, had made repeated overtures to the studio to cast him for the film role he was already successfully associated with on the stage—the role he knew he *had* to put on film. Finally, with precious little time remaining in their contract window to produce the film and no leading man of "distinction" to head the cast, Universal begrudgingly offered the role to Lugosi for the sum of $3000.00—a significant sum in 1930 dollars but

paltry by comparison to the sum the studio would net from the production in the coming years.

His portrayal on film exceeded every expectation and bela achieved international stardom as the "New Lon Chaney."

mistake 'n identity

Lugosi's now legendary failure to see the opportunities in the role of the Frankenstein monster caused his career to be suddenly eclipsed by Boris Karloff's rising star. Sadly, one year after his greatest success, he filed for bankruptcy.

His marriage in 1933 to his fourth wife, Lillian, stabilized his life and career. He began working in tandem with karloff on a series of now legendary partnerships which, aided by some imaginative manipulation by the studio press departments, placed the two in a friendly rivalry and delighted audiences with their horrific escapades. Bela often found himself somewhat subservient to Karloff in these pairings yet, in films like THE INVISIBLE RAY, THE BLACK CAT and SON OF FRANKENSTEIN, Bela turned in some of his finest performances. He continued to work, although with the impending menace of the real life horror of the Nazis in Europe causing a general decline in the acceptance of horror fare on the screen, he often found himself in less popular and lower budget fare.

the die was cast

As he would do time and time again when Hollywood failed to see his merit in roles other than low budget horror, Bela would return to the stage as the Legendary Count. In the 1950s, when the nation breathed easier and a good fright film was once again acceptable entertainment, bela found his film career revived, but now in spoofs and send-ups of the classic Gothic fare he was remembered for in the 30s and 40s. Finally, in the 50s, with his health deteriorating and his career prospects dim, he began a friendship with notorious schlock filmaker Ed Wood. While Bela was grateful to again be in front of the camera, it was a tragic finale for an actor of such unexploited scope.

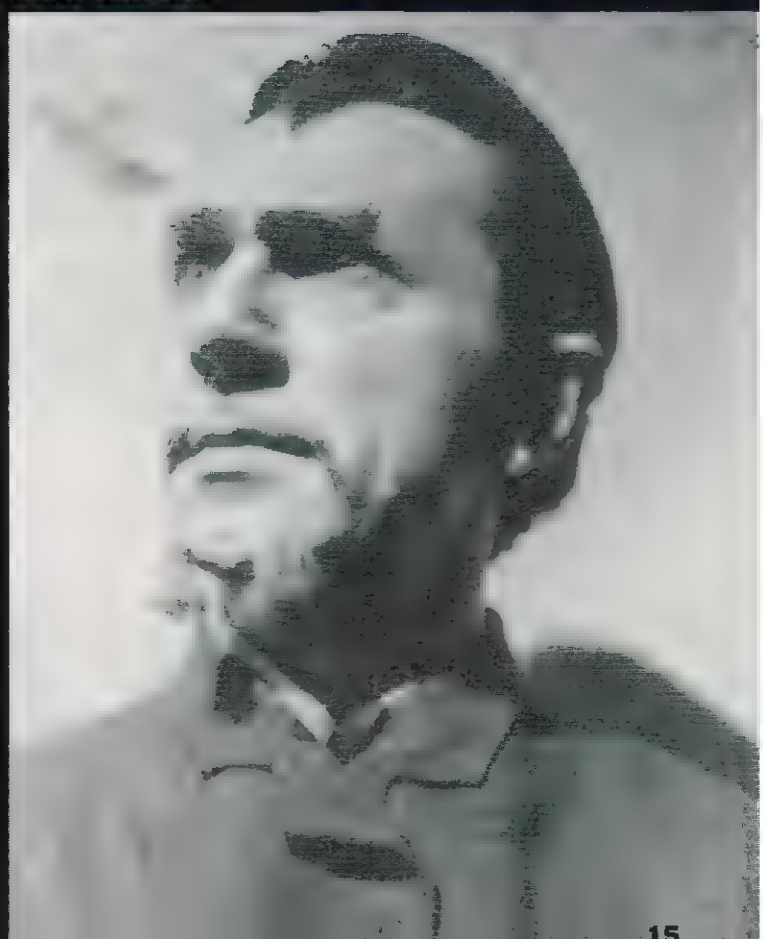
well remembered

Innovative Twentieth Television Producer/Director Kevin Burns' second genre profile for A&E's ***Biography*** Series ***Bela Lugosi: Hollywood's Dark Prince*** includes interviews with his son Bela, co-stars Nina Foch, Ray Walston, Huntz Hall and Academy-Award winning actor (for his portrayal of Lugosi in ED WOOD) Martin Landau. The one-hour documentary includes many never-before-seen and rare clips, newsreels, stills, home movies and personal artifacts which reveal the real Lugosi and the triumphs & tragedies of his life. An intimate portrait, not to be missed!

Scheduled air date October 27 on A&E Cable Network. Check local listings.

Rarely seen still of Bela being made up for his role in THE MYSTERY OFTHE MARIE CELESTE.

White Zombie.



SON OF A THOUSAND FACES

the story of lon chaney jr. airs October 25 on a&e's award winning *biography*

Lon Chaney Jr. inherited more than his father's name. The son of silent film megastar Lon Chaney was a gifted performer in his own right and created unique screen characterizations that would have made his father proud.

troubled youth

But Creighton Tull Chaney (his given name) lived a life often fighting the ghost of his family fame. Born in the winter of 1906, he was delivered premature and stillborn. He would not have survived had his father not plunged him into an icy lake and shocked him into life. His parent's troubled marriage reached a breaking point when his mother, Cleava swallowed a caustic poison in an unsuccessful suicide attempt. Young Lon found himself being raised largely in foster homes due to his father's inability to be both a single parent and pursue his own rising Hollywood star.

the shinning star of the 1940s— as Larry Talbot in Curt Siodmak's modern day Greek tragedy, THE WOLF MAN.

triumphs & tragedies

Following Lon Sr.'s untimely death in 1930, young Creighton pursued the acting career actively opposed by his father. Beginning with bit roles under his own name, he achieved his first real break with his Oscar nominated role as Lenny in OF MICE AND MEN in 1939. But, now on the verge of a legitimate claim on his own, he became saddled with studio publicity hype and found himself perpetuating his father's fame as "Junior" and later simply as "Lon Chaney."

Despite his fame, Lon was a shy, troubled man whose later career was troubled by alcoholism and self-doubt. From the heights of his successes as The Wolf Man, Kharis the Mummy, the Son of Dracula, The Man Made Monster and many others to the ranks of low budget, exploitation horrors at the end of his life, Chaney's life tells the story of a man whose private drama is every bit as riveting as the roles he portrayed on the screen.

intimate portrait

Producer/Director Kevin Burns' third in the Horror Dynasty Trilogy for A&E's Biography is must-see viewing for every horror fan. The one hour documentary features candid interviews with co-stars Beverly Garland, Elena Verdugo and Patricia Morison as well as FM's own Forrest J Ackerman, Ron Borst, Chaney family biographer Bob Kokai and grandson Ron Chaney.

For more on Lon, see MAN MADE MONSTER, THE CYCLOPS and SPIDER BABY film capsules in this issue.

Ron
1941

MEL, BOOK & CANDLE

mel brooks makes his stake in the legend of the vampire king!

Bela Lugosi observed in the 1931 version of DRACULA that "To die—to be really dead...that must be glorious!"

The leader of longevity finally gets his answer in the December release of Mel Brooks' latest venture into insanity—DRACULA: DEAD AND LOVING IT.

a comedy to fright

One can only guess, given Brooks' previous commentaries on popular topics of Classic Hollywood—such as HIGH ANXIETY, BLAZING SADDLES, SILENT MOVIE and, most recently, ROBIN HOOD: MEN IN TIGHTS—what lies in store for horror fans as they follow the beloved King of the Undead through Brooks' vision, but, venture to say that it will carve a unique new chapter in the nearly 100 year old saga of the world's most curious culinary connoisseur.

Brooks is drawing his satiric inspiration from both Bram Stoker's classic novel as well as the most renowned screen interpretations, from Bela Lugosi to Gary Oldman.

more power to him

And who better to personify the confused Count than the contemporary King of Deadpan comedy, Leslie Nielsen. In

Maul in the Family—Renfield (Peter MacNicol gets attacked in the sack by lusty vampirettes Karen Roe & Darla Haun. (Previous Page) Mina (Amy Yasbeck) is about to get mean-a after Dracula finishes with her.

Brooks' twist of the tale, Nielsen's Dracula enjoys a host of new supernatural powers, including defying gravity, long-distance mind hypnosis (which occasionally misfires), shadows that have a mind of their own and, of course, transmutation (morphing into an accident-prone bat.)

blast of a cast

Hot on the heels of Dracula, who has fled from his hometown in Transylvania, which has been sucked dry, for the redder grazing of London, is World Renowned Doctor of Vampirology, Dr. Van Helsing, played, in a tribute to veteran actor Edward van Sloan, by Brooks himself.

Peter MacNicol is Dracula's grovelling, bug-eating slave, Renfield. Besides being driven insane and being forced into perpetual servitude to his Master, this Renfield gets put-upon, knocked around, stomped on and attacked in bed by a pair of busty, lusty vampirettes-in-residence in Dracula's Castle. (Hmmm, maybe the job has some redeeming benefits after all.)

Once again the object of Dracula's lust in his newly adopted home is Mina—a naive-yet-calculating, over-pampered, undersexed beauty, played by Amy Yasbeck, who appeared as Maid Marian in ROBIN HOOD: MEN IN TIGHTS.

Steven Weber is Mina's handsome fiancee, the dashingly heroic but sexually repressed Jonathan Harker. The squeamish Harker, in a scene inspired by the gratuitous bloodbaths ingrained in contemporary horror films, must, under Van Helsing's tutelage, drive a stake into Lucy's hideous heart, resulting in a veritable geyser. Classic Brooks.

Lysette Anthony is cast as Mina's voluptuous and brazen friend, Lucy Westenra, who, although intrigued by the mysterious Count, likes to sleep in a roomful of garlic. So much for an easy conquest.

Rounding out this strange cast of characters is Mina's doting father, Dr. Seward (played by Harvey Korman). As in Stoker's novel, Dr. Seward is the director of the insane Sanitarium, where Mr. Renfield eventually becomes an inmate.

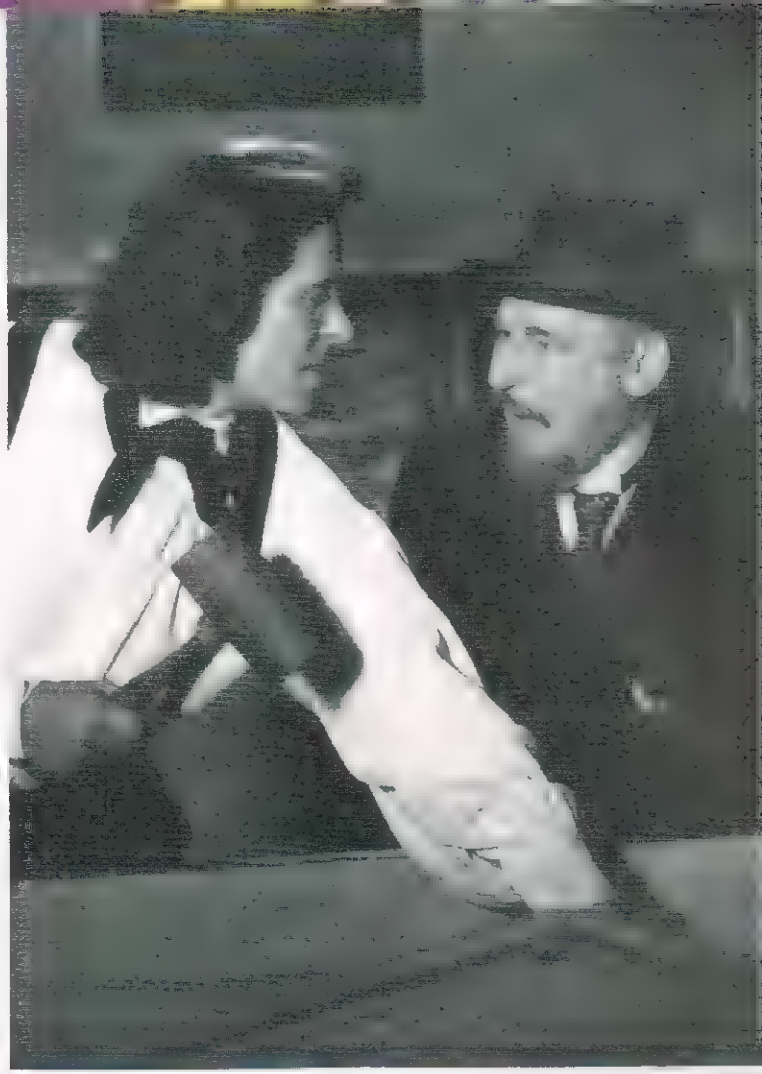
ceaser pleaser

Mel Brooks is one of Hollywood's most successful and autonomous filmakers. Born in Brooklyn, New York, Brooks worked in regional theater and the Catskill Mountain resorts before becoming a writer on Sid Caesar's classic TV variety program "Your Show of Shows." After his brilliant satire on Broadway theater, "The Producers" Brooks went on to create a remarkable series of comedy films spanning a variety of genres with HIGH ANXIETY, SPACEBALLS and, of course, YOUNG FRANKENSTEIN favorites of fantasy film buffs.

Among his dramatic productions is David Lynch's THE ELEPHANT MAN, which received 8 Academy Award nominations.

DRACULA: DEAD AND LOVING IT is scheduled for release this December.

Note: Pick up FAMOUS MONSTERS # 211 (on sale mid-December) for a candid interview with Mel Brooks, co-writer Steve Haberman and costars Peter MacNicol & Steve Weber.—Pub.



Jonathan Harker (Steven Weber) gets a lesson in the fine art of nailing a vampire from Dr. Van Helsing (Mel Brooks) (All fotos by Peter Sorel) DRACULA: DEAD AND LOVING IT, Borgo Pass productions, 1995)

Up & Count-ing—Leslie Nielsen stars as the confused Vampire King.

PART 1 APPEARED IN FM #208. NOW THE CONCLUSION OF HG WELLS'

ISLE OF LOST SOULS

is this a look at the future? the technology already exists! read on for wells' foreboding lesson!

moreau defeated?

"Mr. Parker, you are an amazingly unscientific young man," Moreau coughs.

Edward angrily continues: "Now I'll expose you to the world for what you really are!"

Moreau suggests, "Perhaps you had better sit down," then proceeds with the explanation: "Lota is my most perfect creation. I was thinking of taking her back with me on my triumphant return to England, but first I wish to know whether she is capable of loving...having children--like a normal woman. She was afraid of Montgomery & myself, but then you came...You can see, of course, the possibilities that presented themselves--"

Almost before Moreau can finish the sentence, Edward strikes him and knocks him heavily backwards onto the floor. Edward storms out as Moreau hastily picks himself up. The diabolical doctor is now furious, snorting as angrily as a bull in the ring. He dashes out & finds Lota. Seizing her arm, he demands to know how Edward learned the truth.

Lota sadly offers a mute reply--she holds up her hands, revealing her long talon-like nails. Moreau flings her aside, sitting down disgustedly, his head in his hands, and Montgomery enters the room.

"What is it, Moreau?" he asks.

"It's the stubborn beast flesh...creeping back. I may as well quit. Day by day, it creeps back."

No matter how humanized the Beast People may *appear* to be, their animal traits sooner or later return. The Great Moreau has feet of clay.

another chance

Lota senses Moreau's depression and weeps on her creator's shoulder. Moreau suddenly notices she is crying and jumps to his feet triumphantly. He lifts her chin to Montgomery's sight. "See this?" he babbles. "She is the first of them to shed tears. She *is* human! I'm not beaten!" Moreau grabs the Panther Woman. "Get everything ready!"

"For what?" Montgomery inquires.

"This time I'll burn out *all* the animal in her!"

Lota screams, "No!"

As she writhes in her bonds, Moreau smiles evilly, and he says, "We'll keep Parker here. Time & monotony will do the rest."

one like...lota!

Nearby, a rowboat lands at Moreau's island, and Ruth & Capt. Donahue climb out. They go toward the gigantic house, and along the way Ruth sees several of the *manimals*. One, a Pig Man, is ogling from behind the massive bushes, and he scampers away, his bulging belly bouncing. He ambles through the jungle, warning the other *manimals* of the visitors.

"One like Not-Man!" he squeals. "One like...Lota!"

As Ruth & Donahue wander on through the underbrush, she is startled by the strange sounds about her--like growling, laughing. Ruth follows behind as Donahue leads the way toward the house of Dr. Moreau, and nearby, the ugly Pig Man anxiously twitters & dances about. Finally, M'ling goes to the gate to investigate.

"People!" the Pig Man pipes. "People! One like Lota!"

At the same time, Montgomery

complains about his slowness.

spider & the flies

M'ling tells Moreau of the strangers, and Moreau goes to the barred gate to greet them. Not far away, as Ruth & Donahue are coming up the path, Ruth notices a bestial, wild-looking "native"in the weeds, watching her attentively.

"We're looking for a man named Edward Parker," Donahue says.

Moreau pulls open the gate and the two enter. Donahue compliments Moreau: "Nice place you've got here."

"It serves its purpose," Moreau grins.

Moreau stands by as one of the more ferocious & malformed *manimals* enters through the open gate and slyly rushes to another part of the court. Then Moreau closes & locks the gate. As Ruth sees Edward nearby, she darts impatiently into his arms.

"I may not need Parker," Moreau whispers to Montgomery.

Moreau introduces everyone and leads the starving Donahue to the dining room while Edward and Ruth stay behind a moment. "I'll get my things and we'll be on our way," Edward says.

Meanwhile, Donahue & Moreau have passed through the rows of cages, and Donahue inquires, "What sort of a place is this, anyway?"

"It's a sort of research station," replies Moreau. "We are engaged in bio-anthropological research."

never tasted meat

Elsewhere, Lota sees that her beloved Edward has another mate, and she begins to weep. Montgomery sees her and calls her to his side. She is somewhat afraid of him. "House of Pain?" she stutters fearfully.

Montgomery assures her, "No--no House of Pain. I promise that."

By this time, Edward & Ruth & the others are gathering around the dining table. Donahue is anxious to take Ruth & Edward and leave the island, and Edward is determined to depart. "We'll be going now," he tells Moreau.

"You'll have a mile to go through my jungle," says Moreau. "But if you'd care to accept the hospitality of my house..."

Ruth recalls the terrifying *manimals* in the jungle, and a shudder runs through her. "Perhaps it would be better," she says.

M'ling brings in the first course, setting it before Moreau & his guests, and Donahue notes there is no meat in sight.

"Doc, I see you're a vegetarian," he says.

Moreau replies, "Yes. On account of the natives--they have never tasted meat."

an uneasy meal

While they are eating, they hear weird chanting in the jungle, and all look at Moreau, who informs them of its meaning. "The natives," he says. "They have a curious ceremony."

Ruth asks Edward about it but he is silent--does not want to talk about it. Ruth continues to eat. She glances up to see the same horrid *manimal* watching her intently through the bars in the window. Frightened, she drops a spoon, and Edward sees that she is extremely nervous...terrified.

"The natives are restless tonight," Moreau intones as the *manimal* sprints away.

Ruth calms herself and declares it was only her imagination,and the feast continues. Afterwards Ruth, Donahue & Edward prepare for bed.

The 3 go up a flight of stairs to a corridor, where numerous cages line the walls. As they walk past the cages, Donahue looks at the snakes & spiders & carnivorous plants. He is nauseated. "Good thing I'm not a drinking man!" he mutters.

Donahue goes to his room, and Edward kisses Ruth good-night. "I'll be just across the hall," he reminds her. "Better lock your door."

eyes unseen

As Ruth gets ready for bed, a shadowy creature leaps about in the jungle below her window, and she goes to the window to look out. Through the bars she glimpses the blurred figure but convinces herself her eyes are only playing tricks on her.

She returns to the center of the room while, unseen, the *manimal* that had

Publicity still of Dr. Moreau examining a vile vial of his sinister formulas.

watched her so curiously ascends the stone wall, reaching the barred window.

As Ruth crawls under the bed covers, the hideous *manimal* stands on the window ledge, tugging heavily at the iron bars that hinder his entrance. The creature stares evilly at the sleeping girl, who is entirely unaware of her loathsome admirer, and he yanks out one of the bars. He then busily roots up the other, as Ruth turns in her slumber.

In the adjoining room, Moreau has just blown out the candles, retiring for the night.

The *manimal* pushes the bars aside now, crawling into the room between them, and he starts to leap into the bedroom but Ruth tosses restlessly and awakens.

As her eyes open, she sees the horrifying Beast Man, and she screams at the top of her lungs. The *manimal* is frightened but remains in the window.

Ruth's screams fill the house, and Montgomery rushes to the scene. Peering through the small barred window in the door, Montgomery sees the evil Beast Man and fires his pistol at it. The shots scare it and it leaps out the window into the depths of night as Edward rushes to comfort Ruth. "We're leaving!" he tells her flatly. escape

Montgomery, recalling something Moreau had said earlier, storms into his room. "You didn't have anything to do with it?" Montgomery sneers. Moreau only smiles. "Now I see what you mean when you said you wouldn't need Parker!"

"You should mind your own business, Montgomery."

"I'm through--here and now! I've stood for a lot...but I won't stand for this!"

"Go ahead," Moreau laughs. "Go back to London...to prison."

"I'd prefer prison to this!"

Montgomery realizes Moreau *did* do it, and furiously dashes out once more.

By this time, Donahue, Edward & Ruth are all gathered together, awake & excited, and Montgomery goes to them & offers to aid them in escaping. He gives them the key to the gate exit, and Edward is slightly surprised, having previously thought Montgomery was on Moreau's side.

"You must have a pretty good reason for helping us," Edward remarks.

"I do--I'm going with you."

a manimal murders!

Donahue demands to leave immediately, and Montgomery cautions him to wait until they go, but the stubborn captain refuses to listen. Finally Montgomery gives in, and opens the gate for him. Donahue, thinking he can reach the ship safely, swiftly dashes out into the night with pistol in one hand and flashlight in the other.

As Donahue cautiously makes his way through the jungle, Moreau sees him from his laboratory. He summons the most bestial *manimal*--the one that had broken into Ruth's room--and orders the creature to catch Donahue and put his hands about his neck.

The Beast Man, ever mindful of the Law, yet having faith in his "god"--Moreau--departs slowly, pursuing Donahue's scent.

Deep in the jungle, Donahue is astounded to find the *manimal* pursuing him, and the creature leaps out at him, attacking the frightened captain.

Taken almost unawares Donahue fires his gun, but he misses and the beast-like creature overpowers him.

The Beast Man wraps his hands tightly around Donahue's neck; and he squeezes it, as Moreau has told him to do.

Donahue drops limp, lifeless, and the Beast Man drags him by one arm to the center of a square, around which the other *manimals* are assembled. They all flock around the corpse, and the Sayer of the Law enters the scene. The Sayer sees the body and begins the ritual:

"you spill blood!"

"What is the Law?" he roars. He then answers himself: *"Not to spill blood! Are we not men?"*

"Are we not men?" they chant.

The Sayer points an accusing finger at the murderous *manimal*, charging, *"You break Law--you spill blood!"*

The Beast Man tries vainly to explain, and from out of the crowd a booming, harsh voice emerges:

"Law no more!"

As the argument progresses, the*manimals* swarm about Donahue's body in curiosity.

Meanwhile, at the house, Moreau has heard the uproar, and he remarks, "The natives...they're more than usually restless tonight."

The Beast Men and the Sayer examine Donahue and they sense that he is dead. They seem to be astounded by the fact that one of Moreau's kind can die.

"Man dead...man like him?" the Beast Man asks.

"Man like Him," the sayer replies.

"He can die?"

The Sayer, gazing up at Moreau's house, says vengefully, "He can ***die***!"

All together they rush to the nearby campfire, gathering torches and setting them ablaze, and they menacingly march on to the house to destroy their evil "god."

"they come to kill"

Moreau is becoming worried. Nervously he mumbles, "They're quite out of hand."

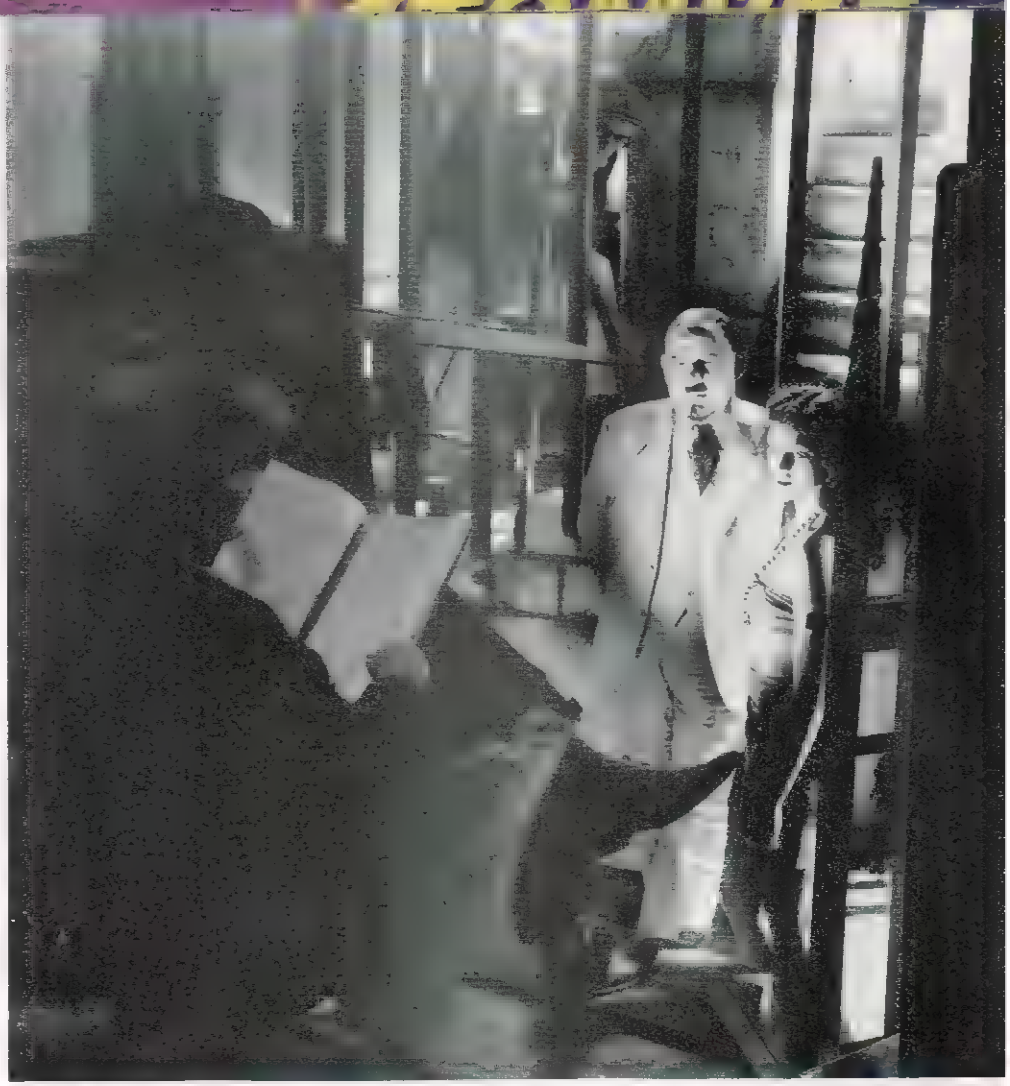
Suddenly M'ling dashes in panting, and fearfully declares, "They come to *kill!"*

Moreau calmly rises from the table and walks toward the gate. "Give me my whip!" he commands.

"Come inside, Moreau!" shouts Montgomery.

Moreau, his fearful whip in his hand, turns and says to Montgomery, "Lock the gates if you are afraid. I'm going to meet them."

At that moment, M'ling scurries by, and



Charles Laughton (Dr. Moreau) and Katheryn Burk (Lota) receive direction during the filming of THE ISLE OF LOST SOULS Paramount, 1932)

Moreau looks at the hairy *manimal* fondly. "M'ling--the faithful dog," he muses.

Edward then realizes the significance of M'ling's canine ears & bushy head. Montgomery, knowing that there will be trouble, tells Edward & Ruth they must leave instantly, and the 3 race out the gate.

"Leave the gate open," adds Montgomery during their flight, "--in case he wants to make a run for it."

Moreau stands before the multitude of *manimals* and bravely cracks his whip. As the burning irons gleam like stars in the darkness, Moreau roars in a giant voice:

"What is the Law?"

The unanimous cry is: *"Law no more!"*

Again Moreau screams, *"What is the Law!"*

"Not to spill blood!" the Beast Man shouts in answer. Turning to the Sayer, he points at Moreau. "He tell me spill blood!"

"What is the Law!"

The enraged crowd is intent upon moving toward Moreau, but he temporarily hinders them with another mighty crack of his whip.

wild animals

Nearby Montgomery, Ruth & Edward are making their way through the deep dark jungle, away from the danger reaching its climax at Moreau's courtyard. Out of the clear blue, Edward recalls something.

"Lota!" he gasps. "We can't leave her!"

Edward whirls, racing back to the house, and Montgomery follows.

Moreau, seeing his words will not calm the *manimals*, decides to use the most powerful threat available--

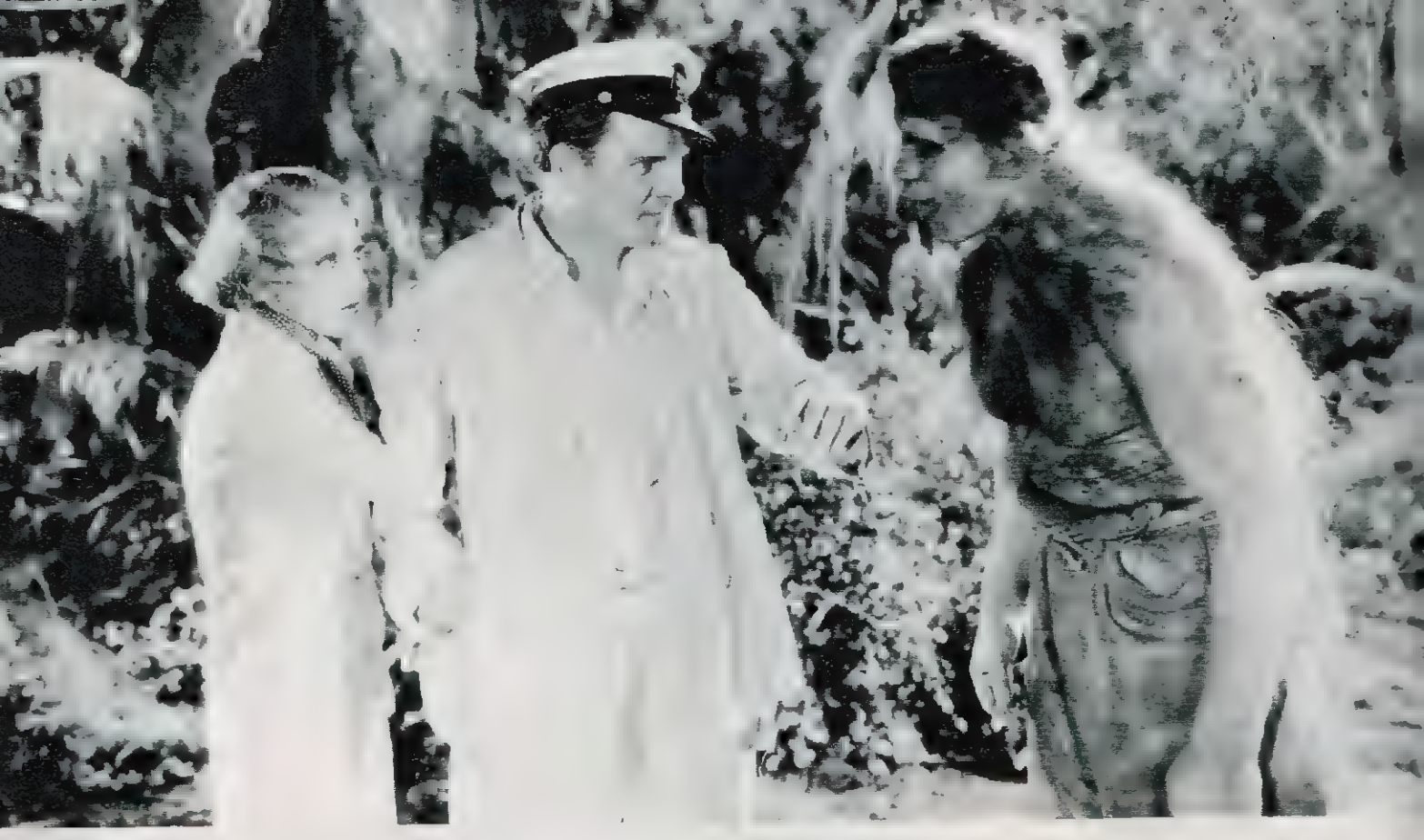
"Have you forgotten the House of Pain?" he smiles self-assuredly.

The Beast Man wails, "You made us in the House of Pain--you made us not men, but beasts!"

"Not men! Beasts!" another voice growls.

Lugosi's sorrowful voice wails, *"Beasts!"*

The angry Beast Men rush forward at Moreau, who bounds hurriedly & awkwardly into the court, trying desperately



to lock the gate upon the rebels, but the huge tide of *manimals* sweeps through the gate, pushing him back.

moreau loses control

As they crash into the courtyard, hooves & paws trample the weeds, and a menagerie of satyrs and canine, feline, bovine *manimals* prance, pad, waddle, hip, slink & trot ominously onward.

Wolf men! Cat Men! Pig men! Lion men!

Like creatures from the circus of Dr. Lao, monstrosities never before seen on Earth join the legion of the damned.

Moreau's eyes, large as Lorre's, bulge from his head like white balloons. His heart pounds in his chest like the drums at Doomsday.

His blood turns pale, thin, watery at the terrifying sight of his creatures in revolt.

the last of lota

Edward is racing through the wilderness, calling for Lota, and before long Lota runs from her beast-brethren toward the sound of his voice. Unexpectedly, along the way, the most bestial of Moreau's *manimals* attacks her, and she falls to the grass nearly dead.

In the courtyard, the Beast Men have pursued the terrified Moreau until he has had to leap upon the stairway to his laboratory. Even there, the razor-like claws and talons of the *manimals* are grabbing at him and scratching his legs as he vainly tries to fight them off.

"Fools!" he shouts in a final attempt to halt them, "This is the House of Pain!" For a brief moment there is silence, but a plan enters the Sayer's mind and he shouts, *"The House of Pain!"*

The idea immediately catches on, and the Beast Men seize the screaming Moreau, rushing him into his own laboratory--"The House of Pain."

Edward, having heard Lota's plaintive screams, hastens to her side, and she looks up at him, grasping his hand, saying her lastwords.

"Go back to sea," she weakly breathes.

The maddened *manimals*, crazy for blood, strap the struggling, screaming Moreau onto one of his own red-stained vivisecting tables.

Gleefully, they crowd about him, eager to wreak vengeance on their cruel creator, the tyrant who has so frequently, so painfully mistreated them. They lower the ray-bath dome over the writhing form of the fat god with the feet of clay.

The ray springs to life!

Moreau shrieks for *his* life!

The Sayer of the Law rushes to the opposite side of the laboratory, to Moreau's instrument case. Heedless of his own skin, he shatters the glass with his bare hand. Wolfishly he snatches up sharp surgical instruments. Other hairy claws grasp scalpels & knives,—Moreau's own tools of torture.

All the Beast Men descend like locusts on Moreau who, screaming out his lungs in dying agony, experiences the helpless feeling of horror of a trapped animal being carved alive.

Moreau the master, the haughty wielder of the whip, is now stripped of his humanity as hundreds of thousands of years of evolution fall away from him and he becomes a screaming wild beast, dying as millions of animals before him when at the mercy of a wild pack.

Montgomery, Edward & Ruth reach the rowboat, jump in pell-mell and frantically row away from the night of horror.

Far behind, in the red-streaked darkness, the monstrous house of Dr. Moreau is outlined by fire, a wall of flame streaking skyward as far as the eye can see. Edward & Ruth start to turn round for a last look but Montgomery stops them.

"Don't look back."

For THE ISLAND OF LOST SOULS, both its master & monsters, it is...

the end

TO OUR READERS FROM THE PUBLISHER:

If you missed Part 1 of this feature in FM #208, and would like to receive a free reprint, send a self-addressed, stamped envelope to FAMOUS MONSTERS, Dept. Lost Souls Part 1, 16161 Nordhoff St., Suite 480, North Hills, CA 91343.

* * *

Read ***The Isle of Lost Souls*** by HG Wells at your local library or Bookseller)

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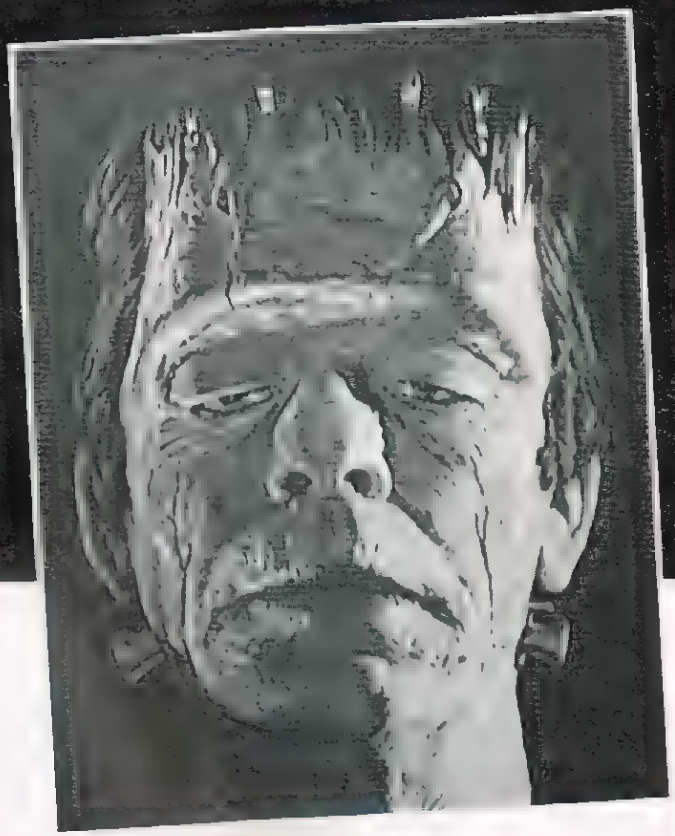

FRANKENSTEIN!

The original, UNRETOUCHED painting by Aurora Master Model Artist James Bama seen on the cover of FAMOUS MONSTERS OF FILMLAND 1965 YEARBOOK! Shipped rolled. $40.00

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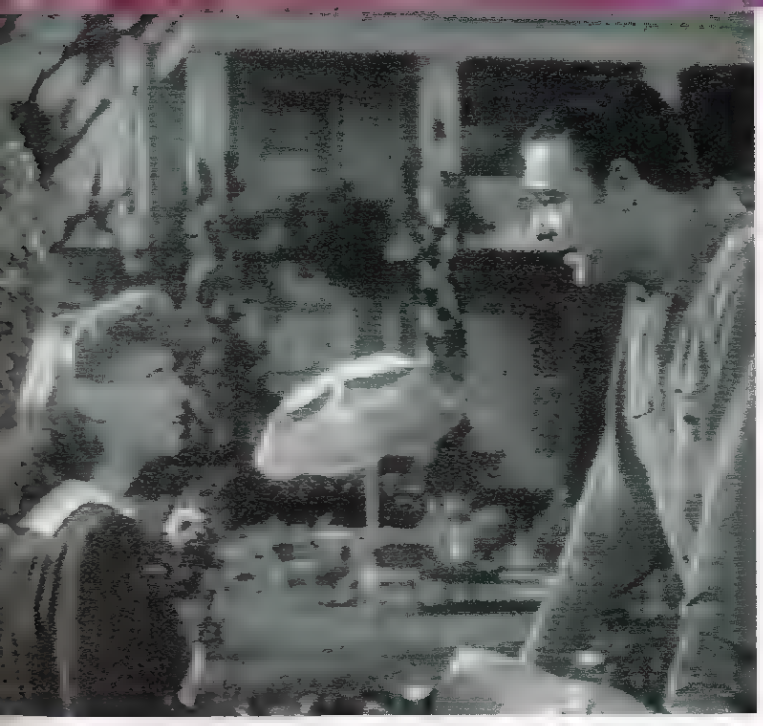
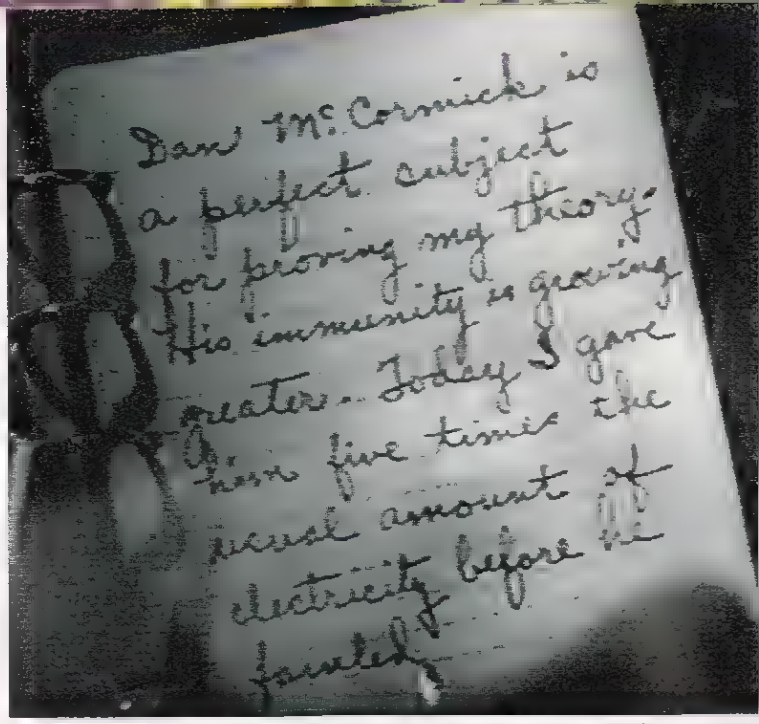
UNIVERSAL

PRESENTS

MAN MADE MONSTER





June (Anne Nagel) & Dan McCormick (Lon Chaney) on the grounds of the Lawrence Estate. (Right) Dr. Rigas' diary proclaims his delight with his unwitting subject. (Both fotos: MAN MADE MONSTER, Universal, 1941)

MAN MADE MONSTER—UNIVERSAL, 1941, 60 minutes

Directed by George Waggner; Screenplay by Joseph West, from the story The Electric Man by H.J. Essex, Sid Scwartz & Leo Solar

Cast: Lionel Atwill, Lon Chaney Jr., Anne Nagel, Frank Albertson, Samuel S. Hinds

DR. LAWRENCE: Sometimes I think you're mad.

DR. RIGAS: I am! So was Archimedes! Galileo! Newton, Pasteur, Lister and all of the others who dared to dream!

DR. RIGAS: I believe that electricity is life! That men can be motivated and controlled by electrical impulses supplied by radioactivities of the electron. That eventually, a race of superior men can be developed. Men whose only wants are electricity!

fated trip

A stormy, rain-filled night. A bus speeds along a winding, rain-slicked road, its driver anxious to reach his destination safely. But fate has other plans. The bus skids out of control and crashes into a high-voltage power pole, its wires crashing down, enveloping the bus and its hapless passengers in a web of hundreds of volts of death-dealing electricity. The passengers have reached their destination: eternity.

all but one

A few days later, in the city hospital, the lone survivor of the tragedy is trying to do nothing more than get his pants back from the nurse assigned to him and leave the hospital. As far as he's concerned, he's all right.

Enter Dr. John Lawrence (Samuel S. Hinds), who has come to see the remarkable patient.

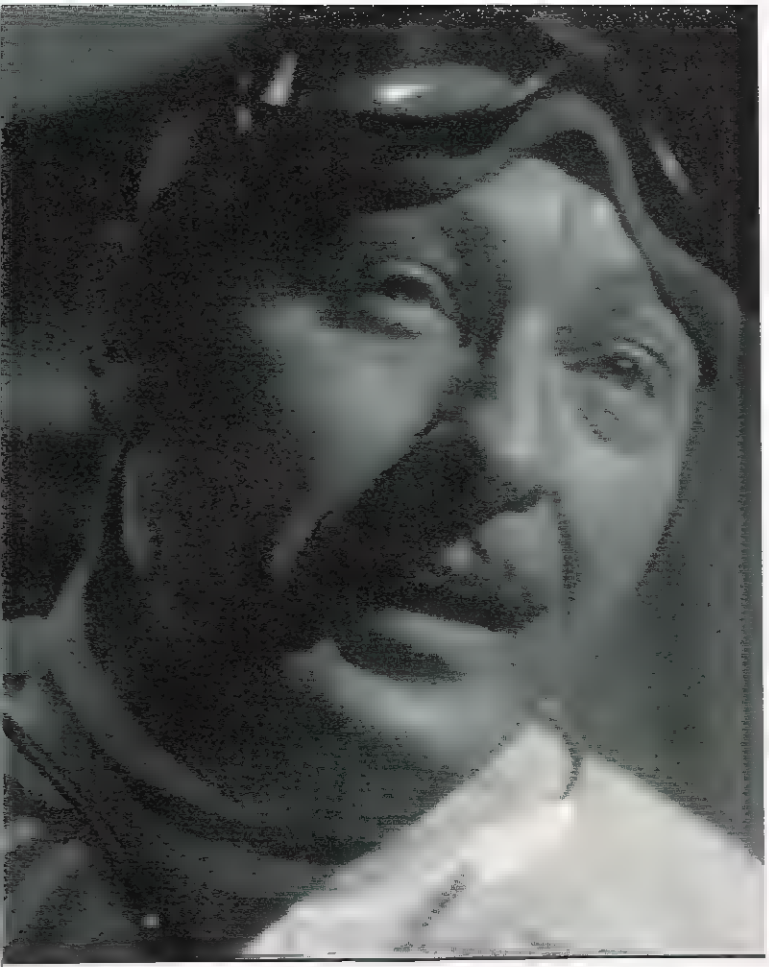
His name is Dan McCormick (Lon Chaney Jr.), a carnival performer. Known on the midways as "*Dynamo Dan, The Electric Man,*" McCormick tells Dr. Lawrence, "I fool around with storage batteries, stick my fingers in light sockets, make sparks jump between my fingers..." Lawrence gives Dan his card and tells him to look him up when he gets out of the hospital.

watt's with the volts?

A few days later, Dan takes Lawrence up on his invitation to visit, explaining that he really has nothing else to do at the moment--he was on his way to set up for his show when the accident occurred, and now it's too late for him to join the carnival--so, outside of unemployment insurance, he's out of a job. Lawrence wants Dan to work for him, helping him in his research. He wants to find out why Dan survived the tremendous discharge of voltage that killed his fellow passengers, and believes that over the years Dan's carnival act has helped him to build up a resistance to electrical shock. "Kind of like being vaccinated," McCormick says, understanding what the doctor is driving at. Lawrence wants Dan to stay at his huge estate, allowing the scientist to study him, assuring the at-first nervous McCormick ("Hey, you're not going to cut me open, are you?") that all they'll do is give him a little charge of electricity to help him maintain his immunity, then check his blood pressure, his reflexes and the like. In the end, Lawrence hopes that what they will discover may help save thousands of lives that are lost every year from accidental electrocution. Dan's all for it, delighted to help out, as well as living in luxury to boot.

manipulating dan at-will

But someone is even more delighted about Dan's presence at the Lawrence estate--Lawrence's associate, Dr. Paul Rigas (Lionel Atwill), who has been working on his own special project in the huge laboratory in the Lawrence mansion. Rigas believes that he can create a race of "superior beings," transforming people through gradually increasing doses of electricity, until in the end they are dependent only on electricity for



"Mad? Of course I'm Mad!" exclaims Dr. Rigas (Atwill). Why else would I wear clear goggles to shield my eyes from blinding sparks of electricity?

Anne Nagel learns the truth aboutDr. Rigas' experiments, since he believes she won't be in a position to stop him.

their wants. Lawrence has tried to talk his friend out of his bizarre dream, but Rigas has kept at it, going through a number of laboratory animals in the process. Now Dan's presence has given Rigas just the right subject he has been praying for. All he has to do is wait for the right time to try out his ideas....

it's june 'n dan, you worry

Dan, meanwhile, has fit right into the easygoing lifestyle on the Lawrence estate, making friends with everybody from Lawrence's niece June (Anne Nagel) to the family dog, Corky. A frequent visitor to the place, having first come to get a story on Dan and now more interested in the pretty June, is Mark Adams (Frank Albertson), star reporter for *The Chronicle*. And waiting patiently during all this, like a sinister spider, is Dr. Rigas.

His patience is finally rewarded when Dr. Lawrence leaves to attend a convention of scientists for a few days. Dan is now in his clutches, so to speak, and Rigas begins to work on the man with his Frankensteinian machines, gradually increasing the amount of electricity being administered to McCormick.

The effects on Dan are noticeable to everybody--he is not his usual joking self...he's tired, almost run-down...listless. He seems to only be waiting for Rigas to summon him to the laboratory. June tells her father upon his return of her suspicions about Dr. Rigas' experiments on Dan.

dan gets juiced

Then, one night Rigas virtually has the house to himself. June and Mark are out on a date. Lawrence is upstairs, supposed to be sleeping. With Dan strapped on the operating table of his electrical equipment, Rigas goes for broke and gives Dan all the voltage the machinery can administer. It isn't long before Dan proceeds to glow like a neon sign, his strength increased to the point where he breaks one of the straps holding him to the table! Rigas is ecstatic. He has proven his theory.

But the activity of Rigas' machines has caused Dr. Lawrence to come downstairs to investigate. What he finds is horrifying - Dan, a glowing creature encased in a rubber insulation suit (to keep the electricity from draining out of him whenever he touches something), standing before Rigas, who proudly displays his "creation," controlled by his will. "Think of an army of such creatures, doing the work of the world! There he stands, the worker of the future, controlled by a superior mind!" Rigas exclaims. All that such creatures will need is electrical energy. Rigas tells his colleague that "We must assemble all the great scientists and show them this creature!" But Lawrence doesn't share his friend's enthusiasm. "You've destroyed a human life!" he accuses, reaching for the telephone to call the police. Rigas makes a last ditch plea to him, but when that fails he orders Dan to stop Lawrence. Unfortunately, the transformed McCormick carries out Rigas's command too literally. A few moments later Lawrence lies dead, a victim of Dan's powerful hands.

a shocking surprise

This is something that Rigas didn't anticipate, and when June and Mark return to the house (June has cut short their date, worried about what Rigas may be up to), he drains the electrical force from Dan. Then, exercising his control on Dan's will, he

"Dynamo Dan" after being super-charged by Dr. Rigas. (MAN MADE MONSTER, Universal, 1941)

commands him that if anyone asks what happened, he is to tell them that "I killed him..."

Justice, even misguided justice, is swift in this case. Dan is found guilty of the murder of Dr. Lawrence. The only one who believes that there is more to it than meets the eye are June and Mark. But Dr. Rigas is in control of the situation and Dan is scheduled to die in the electric chair. An attempt by June to get the governor to stay the execution is futile--she has no proof.

The night of the execution Dan walks "the last mile," a listless, drained figure, almost sleepwalking to his death. But as the switch that will mark the end of Dan McCormick is pulled...

a star rises

MAN MADE MONSTER has been referred to as Universal's "test run" of Lon Chaney Jr., who had just been signed to a contract by the studio. His performance as Dan McCormick was a hit with audiences at the time, and what followed, THE WOLF MAN, would make him the studio's new horror star. The character of McCormick was the kind of portrayl in which Lon Chaney excelled--a man caught up in disastrous events beyond his control, just as his classic "Lennie" of OF MICE AND MEN was, although in this case Dan had a bit more intelligence--(although I suspect that somebody else would have felt more than a twinge of suspicion when it came to Dr. Rigas and his laboratory set-up).

Top-billed in the cast lineup was Lionel Atwill as Dr. Rigas. In fact, the film had the production title of THE MYSTERIOUS DR. R. In his performance as the obsessed Rigas, Atwill shows why he is considered one of the top villains of the '30s and '40s horror genre,his expressions of delight at the success of his experiment, or his almost glowing-eyed cat-and-mouse (guess who's the cat) conversation with heroine Anne Nagel a delight to behold.

Anne Nagel was a gutsier-than-usual heroine as June Lawrence, confronting the deranged Atwill in his lab, while Frank Albertson, a veteran player in 'B' pictures,played reporter Mark Adams. Samuel S. Hinds, who popped up in more 'B' pictures (especially for Universal) than you could shake a stick at, was the ill-fated Dr. Lawrence.

MAN MADE MONSTER featured the usual Universal 'B' picture production values, including the appropriate and now classic score, the always-welcome laboratory filled with its awesome electrical equipment, and the combination of makeup/special effects that had Chaney glowing like a lethal light bulb and seeming to age as the film progressed.

Throw in atmosphere, especially in the film's climax on the night-shrouded moor, and you have an entertaining entry whose special significance is Lon Chaney Jr.'s first terror role.

—EH & RF

ELVIRA- HUGS & HISSES FROM HORRORWOOD!

an exclusive fm chat with the first lady of horrorween

back upon the scream

Forry: It's nice to have you back among the undead. Did you miss performing during your retreat?

Elvira: I was *misperforming*....but actually it was kind of nice to have a little break - I haven't had one for the past 10 years and it was a bit of a relief to have a little time off.

Ray: How long were you actually not working?

Elvira: Oh, about 9 months, although I did do a couple of jobs in there—I did record my album and my CD.

Forry: CD - that's Count Dracula? And how did you occupy your time? Do you do cross-weird puzzles?

Elvira: Well, yes, and I knitted little bat wings and rubbed my body parts with cocoa butter every night!

Forry: I'd be glad to butter you up anytime!

Elvira: I might consider that...but only by a slim margarine.

Forry: Where will you be appearing during the current haunting season?

Elvira: This year I'll be winging my way all over the United States. I've kind of been down there in Orange County the last several Halloween seasons, so this time I'm going to get out and meet people in the rest of the country. I'll be going everywhere, from Spooky World in Boston, New York City, the Terrordome in Pittsburgh, another Spooky World in Minneapolis, and other cities - I am going to Disney World in Orlando, and, oh golly, a million other cities - Akron, Cleveland, St. Louis - you name it I'll be there. Just like Santa Claus, flying around the country to give gifts to the little children.

in my hometown

Forry: What was Halloween like in your home town when you were a little ghoul?

Elvira: I came from a very, very poor family - we were too poor to even have Halloween. But I managed to have a wonderful time and I did dress up and go trick-or-treating. My first costume my mother actually made out of crepe paper - that's how poor we were. It was orange and black crepe paper, and I was kind of a Halloween Goddess.

Forry: Oh, you did the treating, huh? Gee, I wish I'd lived in your neighborhood.

Elvira: I bet you do! You know, Forry, if you came to my door you'd get more than a handful!

Ray: Where do you hail from?

Elvira: Randolph, Kansas, population 350 people. Would you believe that is where I did my first Halloween trick-or-treating?

Ray: Is that like in Dorothy's Kansas?

Elvira: It was like Dorothy's Kansas, I'll tell you. I didn't have a dog named Toto, but other than that there was a witch in the town —my mother!

Forry: What were your favorite characters to be?

Elvira: Well, I was very much into the Addams Family, as you might suspect. I loved Morticia Addams. I grew up wanting to be Maleficent from Disney's SLEEPING BEAUTY, and also Cruella DeVille was one of my absolute favorite characters and idols when I was a child. You know, it's really strange that I ended up being who I was, having role models like that, isn't it!!??

Ray: Did you want to be a performer when you were a child?

Elvira: Oh yes. From the time I was 3 years old I was dancing on table tops in restaurants, I'm not kidding. If a crowd was somewhere I was performing as young as 3 years old. There is not a single old 8mm film that my parents have that doesn't have me totally making a fool out of myself, from a very early age.

Ray: Did you lean towards strange or macabre characters at that time?

Elvira: Well, you know later on my mother owned a costume shop, which was very strange because I ended up dressing up in costumes to go to school, so everyone at school thought I was very bizarre - because I'd come to school one day as a harem girl and the next day dressed as Kitty from "Gunsmoke."

Forry: Harem-scarem, huh?

Elvira: Yes, that was me - and I did scare 'em too, let me tell you! I had this thing about dressing up in costume, even when it wasn't Halloween, because I had the costumes at my disposal.

Ray: Did that carry on into high school?

Elvira: Almost into high school, then I was too embarrassed. But during high school I started dressing as Ginger from "Gilligan's Island" every day.

Forry: Ginger - well that was a snap, wasn't it! Listen, what happened to folks who had no treats? What tricks did you play on them?

Elvira: My personal favorite was the old burning bag of doggie doo-doo!!! I loved that one! And of course the old toilet paper for wrapping the house - that's what we did back in those days.

Forry: So what's the biggest difference between Halloweens of yesteryear and today?

Elvira: Probably negative role models...back then the worst thing you would do is burn someone up by toilet papering the house, now you torch their house.

mommy fearest

Forry: Well, what about little Sadie - is she aware yet that her mama is, shall we say **different**?

Elvira: Yes, actually she's very aware of it. I don't know if she knows that she has one mother who is 2 people, I kind of think she thinks she has 2 mothers...she likes them both equally, but I think she sees them as 2 different people. But it's nice that way, she has more people raising her.

Forry: I rasied rabbits when I was young. It was a hare raising experience.

Elvira: I'll just fur-give that remark.

Ray: Do you treat her the same in-character and out-of-character?

Elvira: Listen, I'm a character no matter what! I do talk to her a little more as Elvira when I'm dressed up...and that freaks her

out. But I must say it has its advantages. For instanceI went to a birthday party where a clown showed up and scared the devil out of all of the kids there except Sadie, because she sees her mom in clown makeup all the time, so she was just right at home. In fact, she was the only one who didn't scream in fear.

Forry: Has little Sadie spoken her first word yet?

Elvira: Actually she has, and it's "baby..." Well, I don't know what that means coming from her...

Forry: Well, now we know that during pregnancy a lot of women experience strange cravings. What did you grave...er, crave?

Elvira: Hmmm.... You know, I was starving for some shrimp-in-a-casket, and green Jell-O mold. You know, you make strawberry Jell-O and then you set it down in your basement for weeks in the dark and it gets that kind of green fuzz all over it. I just couldn't be without the stuff.

sweet revenge

Forry: You have a sequel CD out called *Revenge of the Monster Hits*, which you perform 2 new songs on. Which one is your favorite?

Elvira: Funny you should ask, Forry. Yes, I do, and of course the 2 songs that are my favorites are the ones I sing! "Zombie Stomp," which was co-written by Fred Snyder of the B-52s, and John Paragon, my writing partner, and the other one was written by Holly Knight and John Paragon, called "Haunted House," which I know you will love.

Ray: What's the biggest change in creating a novelty pop music hit today as opposed to the '50s and '60s, where your influences originated?

Elvira: Well, you know, it really is very much the same. It is a little more sophisticated and the beat has changed, but basically it is not that different. Last year I did a song called "Monster Wrap," which was an update of "Monster Mash," and except for the '50s beat, (I did more of a rap beat), basically you're looking at pretty much the same attitudes. I think those things are timeless and classic, I don't think they'll ever change.

retro rock it!

Ray: You said that your act evolved from the style of the girl groups in the '60s.

Do you find that the fans tend to be more like retro music people?

Elvira: The people who are a little bit older probably see me as that retro thing —I think the younger kids don't even know that that's retro. Ya, it is retro, but they still feel like it's new because they haven't seen it before. So what we call retro, I think to them is something that is brand-new. I think kids from around 14 and younger think that what I do on stage is very hip and cool—I hope they do.

Ray: How has your act changed, in terms of the stage show that you do, since the early days?

Elvira: It changed every year quite a bit, we always had to really go some to keep up with whatever music was currently happening, and we always try to keep really on top of what is out there now, and that changes fast around here, as you know. I mean from month to month, not even year to year. So, although I haven't done it for a couple of years, ya I'd really have to go some to get my act back to what is happening now - I feel like I've dropped off of the planet for almost 2 seasons.

a woman of independant means

Ray: Elvira has always been a model of the independent-minded woman. What women do you admire?

Elvira: I think of Elvira as a very, very feminist character, a very independent woman. On the one hand, I love Hillary Clinton, I love Gloria Steinheim, these kind of women - independent women to me. On the other...I'd have to say Ed Wood.

Forry: Ed Wood wasn't a woman—he was a drag.

Elvira: I thought he was kind of neat.

Ray: In the first film that you made, Elvira was really ahead of her time,she was really at the forefront—a woman who could take care of herself, even in the face of adversities, she was able to plow ahead and come up with novel solutions to things and you've set that standard and maintained it throughout the whole of your act —the 'don't mess with me, I can take care of myself' attitude. Where do you see a balance between the older image of a woman's place and the modern image?

Elvira: Well, I see women becoming more and more independent—women more and more in control of their bodies, in control of their finances, and of being able to take control of their lives, deciding whether or not they want to stay home and be a mother— I think that is the most important job in the world. I think in the past few years women have felt a little like, "Oh, if I stay home and just be a housewife then everybody will think I'm not an independent woman," but I think that is so untrue, and I think women will finally see that that is the most important job they can do, and the most difficult job that there is, and possibly start staying home more, putting the career a little more on low heat. Here I am, a little older, finally putting my career on the back burner just a little and seeing how important motherhood is too.

Forry: I thought you were very much in the forefront!

Elvira: Well, two front anyway! Well, yes I am. My career is very important to me, but I didn't realize how important a child would be until I had one. It changes the whole picture, and I think women will finally see that maybe to be just like men is not the best that they can do—they need to do what women do best, and that includes a career but it also includes being a mother and being a wife or partner. Finally, I think women will be able to see the importance of all aspects of being a woman, not just career, career, career and be so driven.

Ray: Well, there has always been a controversy over whether women really didn't run the world anyway.

Elvira: I think women have always covertly run the world anyway, but unfortunately it needs to be a little less covert and a little more out in the open.

Forry: When you talk about following in the footsteps of men, I personally had to make a decision some years ago— whether to be a leader of men or a follower of women!

Elvira: And which one did you decide on? Nevermind, I think I know!

Ray: We should have an Elvira for President...

Elvira: We should, we should! I actually had a little show a couple of years ago, and the theme was "Elvira for President." You know—"Walk softly and carry a big schtik"..."It's time Americans get a nude eel..."

Forry: What's bubbling in the cauldron for 1996 for Elvira?

new horizons

Elvira: Well, as I said before I have my new CD out. I am working on getting a film deal—it's been a long time, but it looks like it may be getting close now for me to get my film, which is tentatively titled ELVIRA VERSUS THE VAMPIRE WOMEN.

Forry: Sounds like a verse-atile title.

Elvira: One of the things I am most excited about is a deal with Berkeley Publishing for a series of Elvira novels, kind of like the Nancy Drew of the macabre. I and my writing partner, John Paragon, are working on those now and they'll be out in the spring.

Forry: Finally, any tips for today's parents and kids on how to have a safe and fun-filled Halloween?

Elvira: Well, yeah, a couple of tips: If you're going to go as a ghost be sure to get a sheet that doesn't have, like, Power Rangers or something all over it — you know, you want a white sheet—and then you want to cut the eye holes pretty much in the vicinity of your eyes—that's a very important safety tip. Another safety tip would be if you're going trick-or-treating on a dark street never ever dress up as a speed bump—that's a very, very bad idea. I'd avoid dressing up as a stop light, too. I mean, people will just turn right on you!

Forry: Sounds like a ter-affic idea!

Elvira: Well, gotta go now. The little one wants dinner.

Forry: Guess you could say Spoon is bustin' out all over, huh?

Elvira: I Guess you could, but I have to keep abreast of things.

Elvira's Halloween or Bust Tour
(Tentative Schedule)

October 13— Orlando FL
Disney MGM Studios

October 14— Akron, OH
Haunted Hill Farm

October 17-19—Boston, MA
Spooky World

October 22— Columbus, OH
Wyandott Amusement Park

October 29—Cripple Creek, MI
Midnight Rose Casino

October 30—Denver, CO
Labyrinth

Part 2 of FM's retrospective of the career of Director James Whale.

father of the Bride

whale's dark humor permeates a house, an inn and a tower!

by constantine nasr

"rooting" for brits

THE OLD DARK HOUSE (1932), as it was inevitably titled, was James Whale's tribute to his English roots, tailoring much of the film's wit & flavor to the tastes of his fellow British followers. Also, he used several cinematic tricks (distorted close-ups, odd angles & quick cuts) to give the film an intensity beyond its shocks & wit. The characters, each a distinctly unique personality, represent various extremes of the human psyche, especially the inhabitants of the house. Brember Wills' Saul, while an elderly, small man, is no less a demented killer. Also, Whale again finds himself an on-screen parallel in Thesiger's Horace. He is faced with a world full of lunatics & madmen, trying to prove that the character of the miscast can be both admired & despised.

THE OLD DARK HOUSE was a fair success for Universal and it gave Karloff more room to grow (his next picture for them would be Karl Freund's THE MUMMY later that year). Whale was interested in horror but now wanted a change. Fearful that he might be stereotyped in the very genre he helped to develop, Whale asked R.C. Sherriff to adapt Erich Maria Remarque's novel *The Road Back*." But Universal, mindful of their best interest, stirred him otherwise.

of wells & whale

FRANKENSTEIN wasn't the only film that Robert Florey would start and James Whale would complete. Florey, over time, had developed several ideas for Karloff vehicles, two of which included THE WOLF MAN, an original story, and H.G. Wells' THE INVISIBLE MAN. Several writers were called in to develop a script, including Garrett Fort & John Balderston, and when producer Sam Bishoff left Universal to form his own company, Florey (who had held a rocky partnership with the Laemmles) decided to join him. An unfinished script was then deposited in the hands of several directors until Junior Laemmle handed it over to Whale.

Whale was excited by the prospects of the story. No sooner had he acquired the reins when Universal struck him with the directing chores of a new melodrama, THE KISS BEFORE THE MIRROR(1933). Once his obligation was fulfilled, he returned

Looking more like a bride for Im-ho-tep, Elsa Lanchester relaxes between scenes on the set of BRIDE OF FRANKENSTEIN. (Universal, 1935)

(Below) Carl Sr. greets young Junior as he hands over the keys to the family store.

(Right) The grandious set built for BRIDE OF FRANKENSTEIN. (Centerfold) A Famous Monsters Horrorween Treat—Karloff's malevolent monster!

to work on the Wells story, finding several already-written treatments that bore little resemblance to the book. Enlisting Sherriff (whose *Road Back* had been shelved) to develop the story, the director demanded that he remain faithful to the source. After several months, Sheriff handed over the completed script, which was instantly approved.

rain of terror

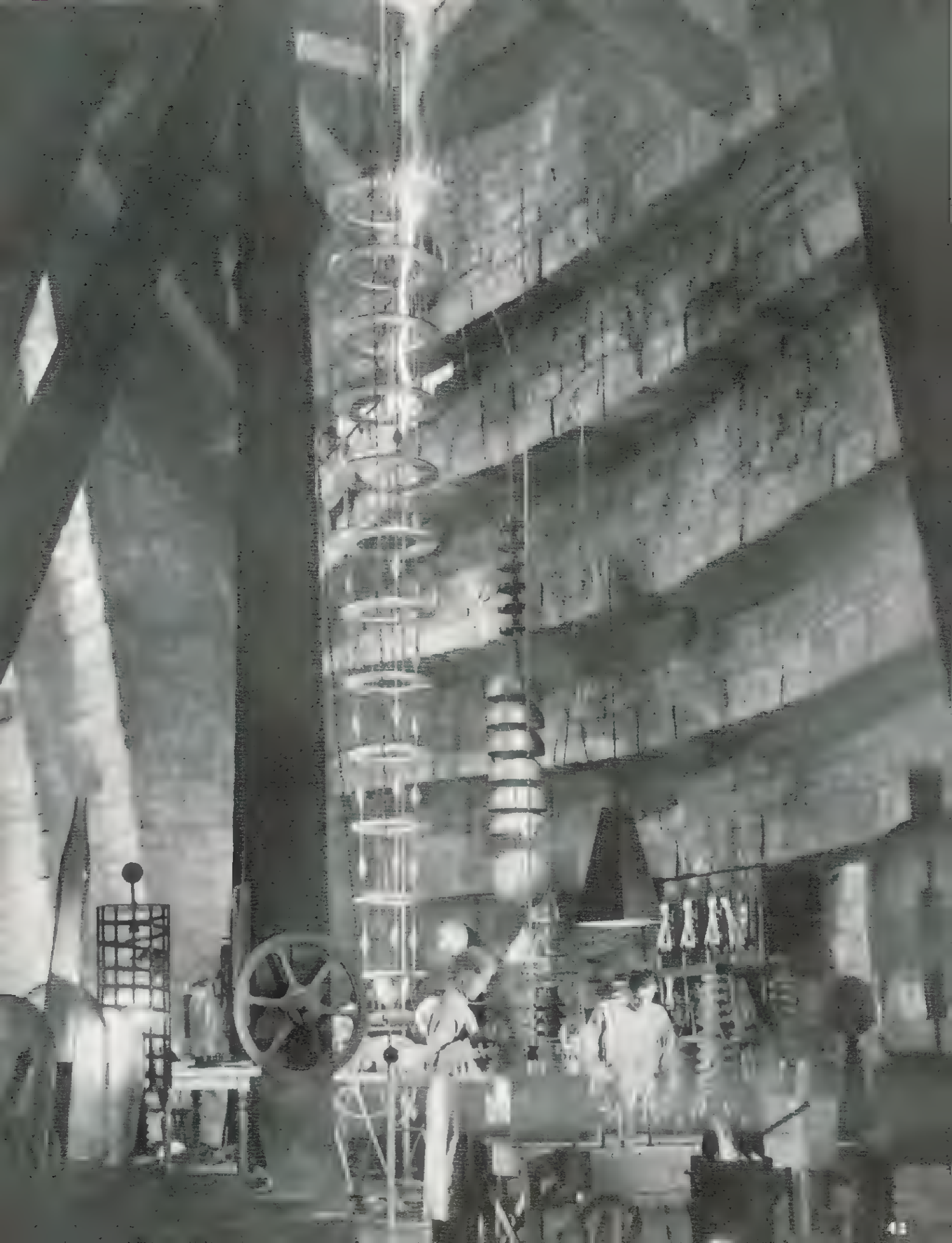
The idea that THE INVISIBLE MAN would be another Karloff-Whale team-up wasn't exactly what the director had in mind. While Karloff's relationship with Whale was beginning to strain (due to his constantly-growing fame), the director just didn't believe the role to be one that fit Karloff's personality. The role of Jack Griffin, hidden behind bandages & goggles, was a more verbal character, and that required an actor with a powerful, dominant voice. Whale remembered another fellow Briton whom he worked with on the London stage named Claude Rains. Rains had recently come to Hollywood and tried to test himself on screen, only to fail miserably. What Whale remembered was Rains' voice, a very rough & unique sound, and that was what he wanted. He assured Rains, who was hesitant about a film role, that the part was perfect for his talents. Again Whale gave us, in THE INVISIBLE MAN (1933), both a powerful performance by Rains and the beginning of a long & fruitful career for the brilliant character actor.

full marks for fulton

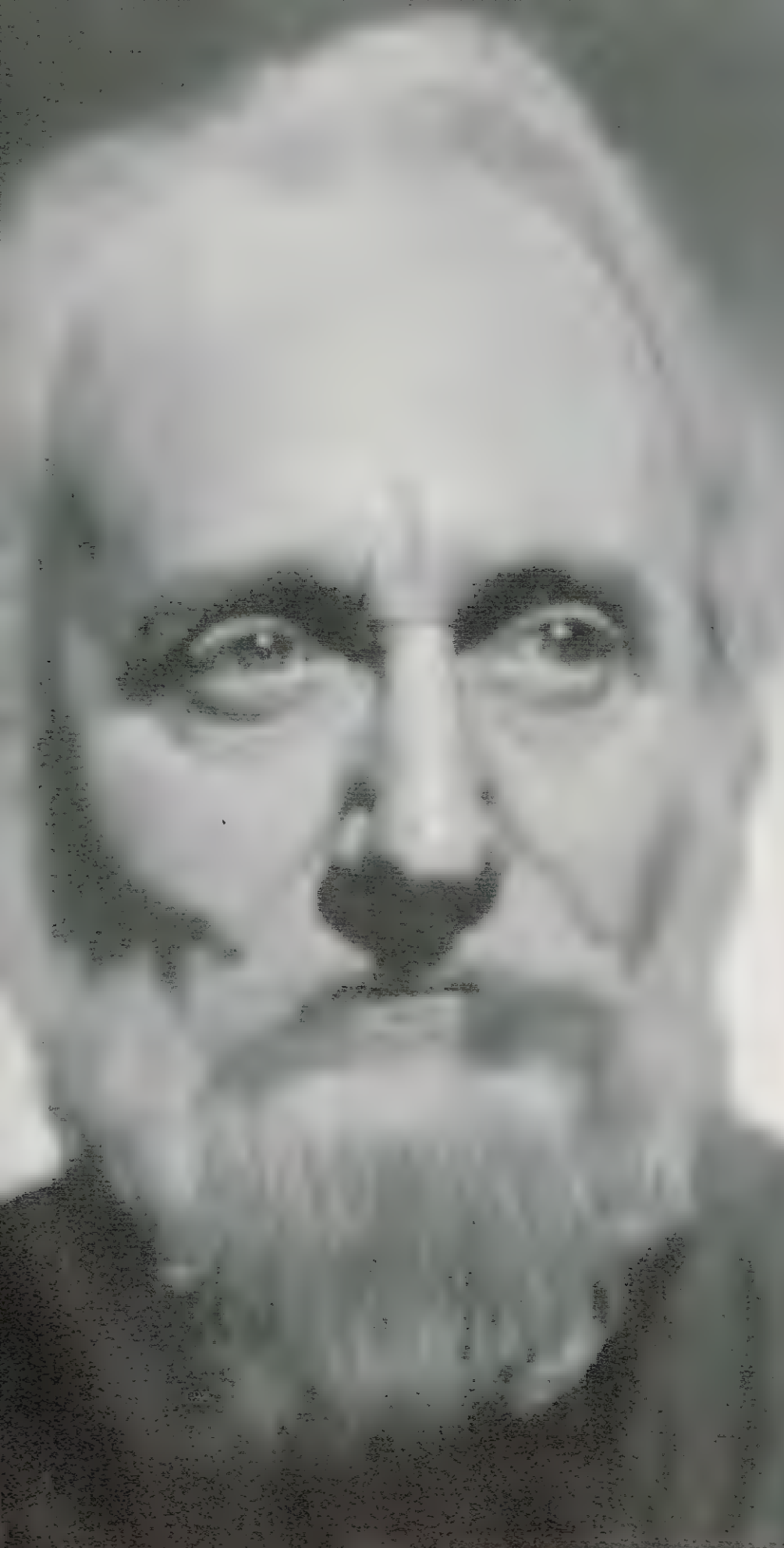
The production values of THE INVISIBLE MAN are far beyond the standards. Special effects wizardry, in the wake of KING KONG (1933), was expected to deliver, and John P. Fulton was able to pull off some of the greatest effects ever. The unforgettable image of the mad Griffin taking off his clothes one by one, only to reveal nothing underneath--this was a landmark achievement for 1933 cinema, and was handy in attracting an audience. Whale was also interested in making the story visually believable, taking measures to insure visual realism within fantasy, such as the timelessness of the film's setting.

why wells wailed

Thematically, Whale found in the main character another distraught outcast, only this time the creator is also his creation. Whale's one alteration of the book's plot points (one which Wells himself denounced) was the fact that the drug that turned Griffin invisible also altered his mind. In the book, the character was a sociopath but Whale wanted to give the character a sympathetic characteristic, one the audience would feel empathy with. Also, he gave the tragic hero a romantic interest, Flora Cranley, played by Whale regular Gloria Stuart. Griffin's actions, unlike Frankenstein's, were to gain both Flora's adoration as well as a better social standing. Here we see Whale's determination to pierce society's barriers, as well as his attempt to win over the ideal woman. However, the film takes a twist that FRANKENSTEIN did not. Griffin, in his highly emotional speech finale, admits his guilt yet does not ask forgiveness, nor seek salvation thru hislove interest. He has made peace with himself and dies happily, with the thought that he will have been admired for his attempts at confronting nature's all-too-constricting limitations.



FAMOUS
MONSTERS
OF FILMLAND



winning combo

Again, Whale felt the glow of success with his fantastic picture. Like THE OLD DARK HOUSE, he & writer Sherriff had made a fine combination of humor & horror. He felt that Griffin's actions, like the Monster's, needed to have realistic reasons in order to be believed, and the buildup of their intensity must have both logic & madness in mind. Adding to the humor were comic performers Una O'Conner & E.E. Clive ("E's all eaten away"), playing as a foil to the seriousness of William Harrigan's Kemp. Unlike many science fiction films that often rely heavily on the special effects, Whale put together one whose other elements made it equally enjoyable, even if the effects were removed.

After BY CANDLELIGHT (1934), Whale found what he was looking for in R.C. Sherriff's ONE MORE RIVER (1934). The picture, which helped Universal reap a plentiful harvest, got rid of Whale's vexation at making horror films. But he was soon courted back to the realm of the fantastic with an idea for another sci-fi adventure.

tripped up

A TRIP TO MARS, which was written by R.C. Sherriff, was proposed to star Karloff in a Wells-like tale of Martian civilizations. But Uncle Carl, head of Universal, rejected the proposal and pushed Whale into the project he was meant to formulate: the sequel to FRANKENSTEIN.

feary tale

Junior Laemmle had for some time announced his intention to start his own production unit, heralding plans for the upcoming THE RETURN OF FRANKENSTEIN. Since Whale had initially declined the opportunity to direct, Laemmle hired Kurt Neumann for the job. Within time, however, Whale believed that the picture was meant to be made by him. Accepting the position, he was welcomed with open arms & great joy. His only condition was that the film be his own complete vision, casting away all old ideas and going straight to the source for his material.

Finding several portions of Shelley's

"Who could have imagined that this lovely brow conceived of a Frankenstein?!" Lord Byron (Gavin Gordon) marvels at the story by young Mary Shelley (Elsa Lanchester.) BRIDE OF FRANKENSTEIN (Universal, 1935) (Left) Publicity portrait of O.P. Heggie as the Blind Hermit.

novel ideal for the film, Whale recalled John Balderston to adapt his visionary tale, while William Hulburt would eventually write the screenplay. Having given his best shot at inducing horror in his audience, Whale opted for a new angle, taking the humor he had emphasized in his previous films and mixing it with a Gothic flare. Only two instances of pure horror ended up in the script, one at the beginning of the film (to emphasize the smooth transition from the original "horror" film to the film's new style) and one scene later in the middle of the film (to remind audiences that horror still lurks behind the main surface). As a result, Whale's film, purely a fantastic fairy tale, had surpassed the original, both in theme & appearance, creating Whale's most personal & passionate tale of human (and inhuman) suffering.

of boris & bitternass (alas)

There was never a question as to whether Boris Karloff would return to play his "old boy," the monster that made him famous. By 1935, his salary was now $2,500 weekly, and the word KARLOFF alone guaranteed box-office success. However, there was undoubtedly a strain between star & director on the set, since Karloff seemed to be more of a rival to Whale than his fellow artists. There was much bitterness in Whale on the set, probably due to all of Karloff's attention, and he openly made derogatory remarks about Boris to many of the crew. Karloff, undaunted, turned out a performance more honest than his original, for now he had several new emotions that he could express to the world such as love, desire & compassion.

clive alive

Colin Clive, who had recently starred opposite Peter Lorre in MGM's MAD LOVE, reprised his role of Henry Frankenstein. Clive, who received second billing beneath the larger-than-life name of KARLOFF, had been dissatisfied with the happy ending sequence that had been tacked on to the original and was eager to return and settle the matter of Henry Frankenstein's deserving punishment. His role, however, was almost a supporting role, since it was now the monster who was the main character of the film. Even his mad ambitions were to be shared by a second devilish scientist, one who was more an alchemist than a man of "modern science."

The fearsome foursome—Ludwig (Ted Billings), Dr. Septimus Pretorius (Ernest Thesiger), Karl (Dwight Frye and Dr. Henry Frankenstein (Colin Clive)—ascend the steps to Frankenstein's mountain lair. (BRIDE OF FRANKENSTEIN, Universal, 1935)

the importance of being ernest

Whale cast his friend Ernest Thesiger in the important role of Dr. Pretorius. Thesiger was now the one with the dream, the one to burn with a desire to create the monster's mate. While Henry was wanting out, Pretorius was wanting in, and Whale gave the characters each a personality that complements the other. Also returning was Dwight Frye, who played Fritz in the original. He was now given a secondary role as Pretorius' assistant Karl that was not too dissimilar to that of Fritz. E.E. Clive & Una O'Connor, the two comics who gave THE INVISIBLE MAN its humor, were now enlisted to pull off the same trick. One of the most memorable scenes is where O'Conner first confronts the charred monster; her eccentric scream is unforgettable.

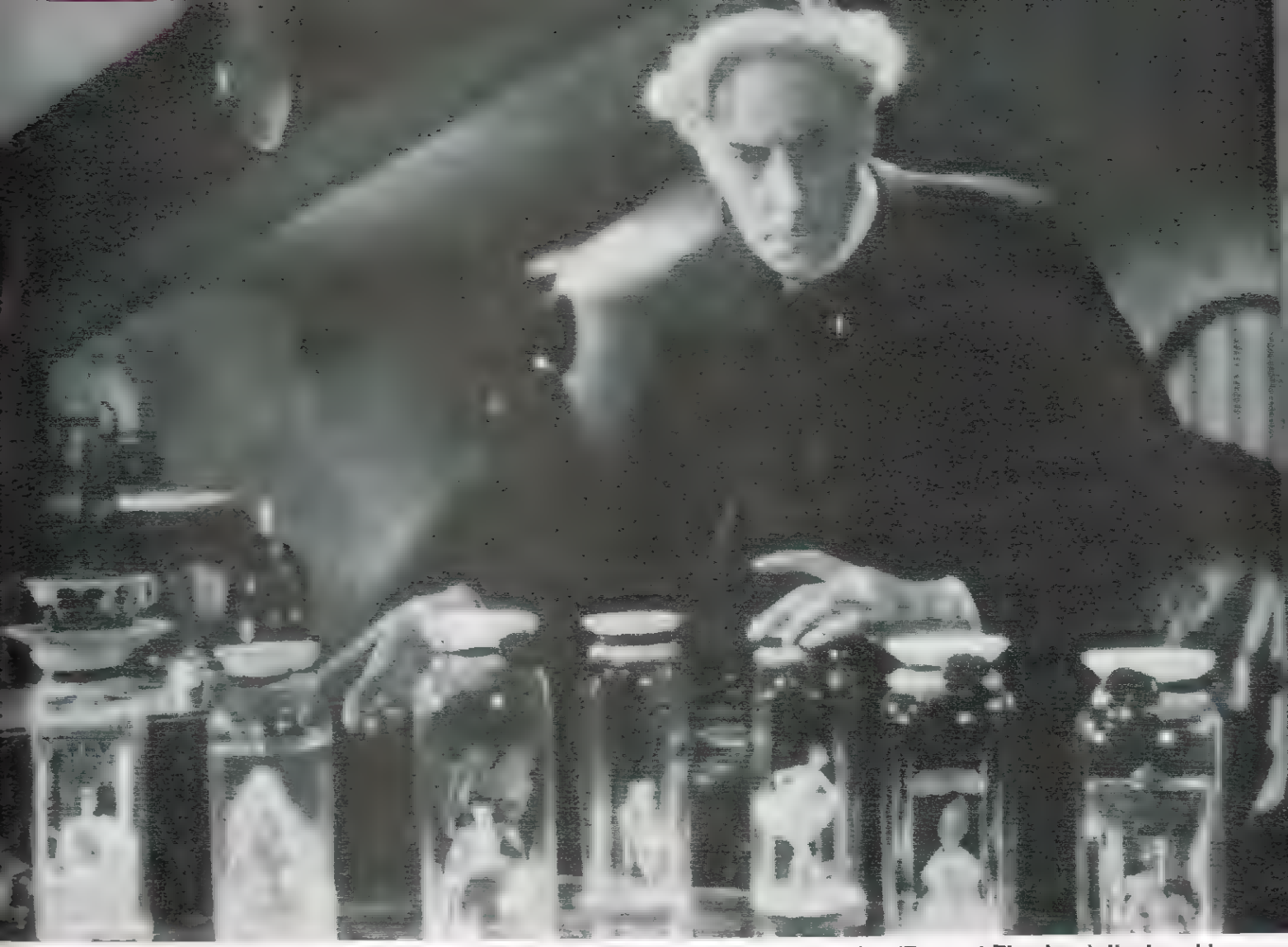
a blind bargain

Since Mae Clarke had ended her contract with Universal (as well as her status of "queen" on the lot), Whale found 17-year-old Valerie Hobson, a new contractee who had much promise, to take over the now-weepy role of Elizabeth. Where she once was a woman of strong determination & character, Elizabeth had now become reduced to throwing hysterical fits over her beloved Henry. The important role of the blind hermit, the character that "gives the monster a heart," was played by Australian actor O.P. Heggie. Whale insisted on Heggie for the part and even delayed shooting the scene for a week until Heggie was able to complete a previous engagement.

the monster's mate

The most critical element of the film, of course, was the castingof the creature's bride. Whale had a certain look in mind, and while several "beautiful" actresses were mentioned to him for the part, he continued his search on his own. The face had to hold a certain curiosity as well as beauty, and it was in the face of Elsa Lanchester, a personal friend and wife of Charles Laughton, that Whale found his Bride. Lanchester remembered: "James' feeling was that very pretty, sweet people, both men and woman, had very wicked insides...evil thoughts. These thoughts could be dragons, they could be of monsters, they could be of Frankenstein's laboratory. So James wanted the same actress for both parts to show that the Bride of Frankenstein did, after all, come out of sweet Mary Shelley's soul."

So, Lanchester would become immortalized as both Mary



"I grew my creatures...grew them from seed, as nature does!" Dr. Pretorius (Earnest Thesiger) displays his handiwork for Henry Frankenstein. "Normal size has been my problem. You did achieve size. I need to work that out with you." (BRIDE OF FRANKENSTEIN, Universal, 1935)

Shelley & the Monster's mate. Even today, at the mention of the Bride, who can image anyone other than the she-monster with a fiendish hiss & wild, electric hair, streaked with white.

beneath the surface

The film is Whale's ultimate investigation of the human soul, a portrait of the misunderstood hounded by man and tempted by things that are not meant to be his. First, the monster desires to gain acceptance, and it is only thru the friendship of a blind hermit that he feels this happiness. Whale is showing us that only the blind can be truly understanding, for the surface has to be penetrated in order for the inner soul (something that cannot be "seen") can be identified. Whale's inner self was a self that he wanted others to accept but unfortunately it was only the surface that many saw.

Secondly, the theme of man confronting God is blatantly displayed all over the film. The hermit scene is flogged by religion, and we even see the monster taking part in prayer. The monster has been transformed into a Christ-like figure, with his own crucifixion scene as well. He is the prodigal son, returning to his "father," Henry. Like Adam, the first man, he wants his "Eve," and will even commit sinful acts to acquire pleasure. Frankenstein, on the other hand, has fallen from power, regretting his actions yet realizing he must please the masses in order to stay alive. He no longer is feared by his creation. Thesiger has become more of a God in his creation of all facets of life in his miniatures--beauty, love, hate, good, evil, etc.

"we belong dead"

Lastly, Whale's belief in the ideal woman has reached an ironic conclusion. Frankenstein has been forced to create the perfect female from dead parts, in the same way that he created the ideal man. But in reality, the ideal woman is no less a monster than his first creature. In the end, the monster realizes that no woman is suitable for him and he desires death rather than the tortures of such an abnormal life. Whale finally shows that the miscast is truly alone, and that no woman can ever understand his tortured soul. There is no pity left in the monster's heart, who demands that his creator stay and meet his doom for his crimes. His "god" is finally punished for his sins.

the maestro's masterpiece

BRIDE OF FRANKENSTEIN (1935), the film's finalized

Strange Deadfellows—Karloff and Clive in a candid moment of the set of BRIDE OF FRANKENSTEIN.

title, was Whale's climactic conclusion to a tale he began 4 years earlier, and it ended with flare & exuberance. It was his masterpiece, the result of years of stylizing & imagining combined with a burning passion for transcribing his soul to the screen. Universal was proud of the film's financial & critical raves. It did not outdo is predecessor in ticket sales but was nonetheless celebrated as James Whale's genius at work. But, even with all the publicity & victory, the tired director had finally given his best in pouring himself onto the screen. Many believe that BRIDE marked his final bow at personal visions but the director continued to make pictures for the next 11 years.

the end of an icon

Whale's final years in Hollywood did not reflect the prowess that the "Ace of Universal" once had. He was restless with Hollywood, who seemed to shut him out of the limelight after his 1930s' successes. Many critics believe that Whale was a director deeply rooted in '30s cinema and could not grow with the times. The more logical theory is that he had climbed the mountain, hit his peak, and then declined, as many artists often do. His later pictures included SHOW BOAT (1936) and THE MAN IN THE IRON MASK (1939) but like his similar non-horror films of the early 30s they utilized his directorial talents but not his vision. As his mental & physical health deteriorated, Whale spent the last years of his life traveling in Europe and enjoying a wild lifestyle. On 29 May 1957 his body was found floating in his pool, his head bashed in and fully clothed. Rumors of murder & suicide began to float around Hollywood. Such a sad closure was not fit for a man who had given the world such a unique gift, a brief but beautiful glimpse of his tragic sole.

unequalled

James Whale will be remembered for years to come. His FRANKENSTEIN is now a classic image of cinema and his film version has yet to be surpassed in beauty & soul, even in the wake of many modern adaptations. The director's gift at finding "possibilities" and turning them into realities is very seldom seen, and we have him to thank for giving us a world of horror, humor & beauty. He was an artist as well as an entertainer, and to the pride of Hollywood, a successful practitioner. Maybe in time a whole new generation will be able to enjoy FRANKENSTEIN as a film and not only as nostalgia. For James Whale gave us a character, beloved thruout the world, that was in fact a reflection of himself. He gave us a monster that the world came to fear, then eventually came to love.

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THE CYCLOPS—A Bert I. Gordon Production, 1956, Appx. 90 Minutes
Written, Produced & Directed by Bert I. Gordon
Starring Lon Chaney Jr., Gloria Talbot, James Craig, Tom Drake.
Special voice effects by Paul Frees

the isle of lost soul

Guayjorm, Mexico. Miss Susan Winters (Gloria Talbot) is pleading with the local governor to grant herself and her party permission to take their private plan to an isolated coastal island. It seems three years ago her fiancee, Bruce Barton, crashed there and she, still pining for her beloved, knows he's still alive.

won't take no for an answer

A short time later, the despondent Susan returns to her little band of adventurers to explain to them that she has not only been unable to get permission for them to fly to the island to search for bruce, but they have been categorically forbidden to go there. They are ordered to leave Mexico and, toensure their cooperation, a police guard will accompany them! Talk about detente!

to each his own

Susan's companions don't take lightly to being denied access to their destination. Each one of them has his own personal reason for signing on to her expedition. Lee (Tom Drake) , the pilot, took the assignment to fly her there and he hates to take money and not deliver the goods—a noble guy. Ross, the bacteriologist (James Craig), is carrying his own torch for the lovely Susan. He's been unsuccessful in convincing her that Bruce can't possibly be alive after so long in such a desolate place. He's come along to convince her of the hopelessness of the situation so he can get her to start thinking of him. Then there's the major financier of the expedition, Marty Melville (Lon Chaney Jr.) who's convinced that the island is a motherlode of uranium ore and wants to confirm his theory to stake a claim.

The band of searchers and their uninvited police companion climb aboard the little plane to leave for home. Since the plane will only accommodate 4 passengers, helpful Lon delivers a single punch to face of the policeman, rendering him unconscious, and the merry band are on their way to the island.

de-plane! de-plane!

A low fly-by of the rocky terrain in search of Bruce's original

landing sight only darkens their hope of finding him at all, let alone alive. Lon becomes concerned that the plane may crash into the jagged mountains around them so he delivers another punch to the jaw of the pilot and takes the controls. The only problem is neither he nor any of the other passengers knows how to fly the plane. (At least if it had been a commercial airline, this non-recommeded behavior might have been listed on the flight safety card under "Pilot: Being sure you can fly a plane before knocking out."

Lee recovers in the nick of time to set them down on a remote strip with precious little runway to take off again. Undaunted, the quartet set about their tasks at hand. Marty is elated to find his suspicions confirmed. The place is loaded with radioactivity so he's ready to leave. Ross is ready to follow Susan into the brush in search of the elusive Bruce. The pilot had done half his job so he doesn't care one way or the other whether they stay or go.

Before venturing into the unknown brush, Ross, while looking around the area, thinks he sees a giant (about 40 feet long) lizard, but dismisses the idea as a figment of his imagination.

the big, the bad & the ugly

Further into their travels they encounter a giant hawk and a giant field mouse, a well as two more giant lizards. Ross, brilliant scientist that he is, comes to a conclusion—the intense radioactive soil of the island permits perpetual growth! Any living being there would continue to grow to unlimited size!

Eventually the group locates what appears to be Bruce's landing site. Broken plane parts are scattered all over the place. Just as they are about to search for Bruce's body, a 50 foot man, one eye covered with the dripping flesh from a scar over his right eye, half his face deteriorated to expose his jaw and teeth and one large bulging eye peering out at them, appears from behind the rocks. He can't speak but instead makes a lot of inarticulate grunts and groans.Susan, Ross, Lee & Marty hide out from the giant inside a handy cave until morning. When they awake to find the beast still hanging around, Susan decides to try to communicate with it. "My name is Susan," she tells the giant. "I'm looking for my fiancee who crashed here 3 years ago. Have you seen him?" He grunts in semi-recognition. "I think he understands you!" exclaims Ross, thus qualifying him, along with Susan, as members of the almost-as-thick-as-Lois Lane crowd. They can't put two and two together.

Meanwhile, Lon, anxious to get the heck off the island and register his claim of ownership (in a foreign country?) takes a rifle and shoots at the giant. Lon's contract is over and he gets crushed to death by an oversize index finger.

i only have eye for you

The other 3 flee the cave and head for the plane. By now Susan has come to the realization that the man she purports to be so in love with won't fit in her apartment, and she decides to drop the whole idea and go home. Just as they try to take off, the path is blocked by Bruce, who obviously wants company. After all, he hasn't had a good grunt-versation in over 3 years! Ross runs up the hillside to distract Bruce from the plane. In a final act that shows his real colors, he flings a flaming spear right into Bruce's only good (?) eye, blinding him. On board the plane, as the newly paired lovers embrace to swelling "saved-in-the-nick-of-time" music, the trio make good their escape leaving poor Bruce behind to bleed to death on the imprisoned island. What a gal! —RF

(Above) Lon Chaney discovers a motherload of uranium on the isolated island.

(Left) His friends think Bruce is an eye-sore so they give him a sore eye.

Big Bruce contemplates a new hobby—model airplanes!

Friends 'til "the end"—and with friends like them, who needs enemies?

by Frank Bresee

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The concept of interpreting popularmotion pictures in other media is not new—during radio's reign many programs drew upon popular films & stars in "sound theater" interpretations. Most notably was the "Lux Radio Theater," an hour-long Monday Night program on CBS which featured radio adaptations of motion pictures, very often presenting the original stars in a recreation of their film roles.

Some stars, such as Boris Karloff, made frequent appearances on radio while others did not. Bela Lugosi was among those who did little radio.

Bela relaxing at home during the height of his popularity in the 1930's

Over the years he did appear on such programs as "Mystery Theater", "Crime Does Not Pay" and "Suspense" and, of course, did various interviews, but precious little else.

In the 1950s, while I was employed by ABC-TV in Hollywood, I had occasion to meet Bela on the lot when he was scheduled to appear "live" on the popular TV program "You Asked For It" (hosted by the late Art Baker).

We talked briefly about his career and he told me that he always felt that his 1943 appearance on "Suspense", in an episode titled "The Doctor Prescribed Death", was his best radio work. The program was broadcast live from the CBS Radio Studios on Sunset Boulevard. Bela told me he enjoyed doing radio and especially liked working with the radio actors. "It was much different than being on a sound stage," he explained. "We rehearsed in the afternoon and around 5 o'clock we did a broadcast that was heard in the east. A few hours later, we came back to the same studio and did the same broadcast again—this time for the audience who lived in the west."

Author Jim Harmon, who has written many books on show business including, most recently, *Radio Mystery and Adventure* (MacFarland) said of Bela: "His voice and style were so distinctive. He was perfect for radio since, by sound alone, he conjured up his whole image. He would have been perfect as a host and sometime star of a horror series, but it never happened."

While we do not have an abundance of Bela on radio, what has survived is well worth experiencing.

(The "Suspense" program mentioned in this article is now available through this magazine. See page 80—Pub.)

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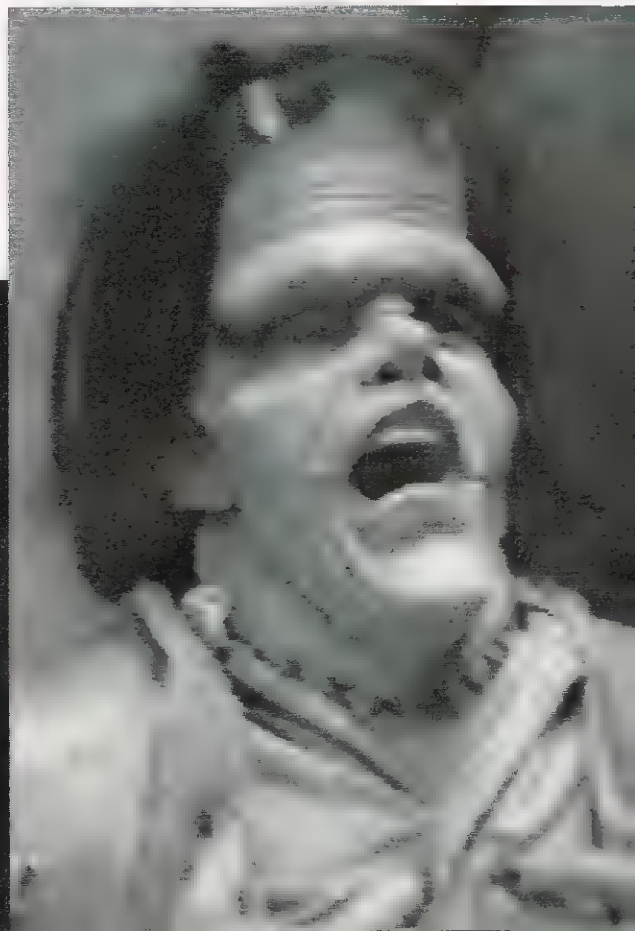
(Above) Lon Chaney Jr. peers through the viewfinder on the set of **THE MUMMY'S CURSE.** Note the opening behind his left shoulder where thesleeve of his mummy "wraps" join to the torso. (Just think of the time the early Egyptians could have saved with prefabricated mummy suits instead of doing all that wrapping by hand!) The large container holding the camera is referred to as a "blimp"—it muffled the noisy mechanics of the camera from the microphone on the set.

(Left) Elisha Cook, whom we lost just recently, in a publicity still from the William Castle/Rob White Production of **HOUSE ON HAUNTED HILL** (Allied Artists). Requested by Timothy James Carter of Holdenville, OK. Look for a profile of Elisha in a future issue.

(Right) David Heywood of New Port Richey, FL writes: "I have this childhood memory of seeing a photo of the Frankenstein Monster carrying a mermaid. Did that really appear in a movie?" Not quite, Dave. Here's the photo your thinking of—Glenn Strange carting actress Anne Blythe (she was filming **MR. PEABODY AND THE MERMAID**) in a gag publicity shot taken during the filming of **ABBOTT AND COSTELLO MEET FRANKENSTEIN.** (Universal, 1949)

FRANKENSTEIN SINGS



FRANKENSTEIN SINGS - 1994/1995 -
RELEASED BY PRISM VIDEO/TURNER HOME ENTERTAINMENT
RUNNING TIME: 83 MINUTES

Directed and written by Joel Cohen & Alec Sokolow. Adapted from the musical I'm Sorry the Bridge is Out, You'll Have to Spend the Night, by Bobby Pickett & Sheldon Allman.

Cast: Bobby Pickett, John Kassir, Candace Cameron, Sarah Douglas, Ian Bohen, Anthony Crivello, Adam Shankman, Mink Stole, Jimmie Walker, Deron McBee.

the old, dark house

A young couple's car breaks down in the middle of nowhere...in this case a creepy woods with a storm coming up--thunder and lightning--the works. They need to get help and the only place in sight just happens to be a large, rather sinister-looking mansion. And as for the people inside...

Sound familiar? Not—it's not THE ROCKY HORROR PICTURE SHOW.

the play's the thing

Back in 1967, a few years before ROCKY HORROR trod the boards and later blew the minds of movie audiences, a fellow named Bobby Pickett co-wrote a musical entitled *I'm Sorry the Bridge is Out, You'll Have to Spend the Night.* Now if that name sounds familiar, yes, it's the same Bobby "Boris" Pickett who gave us the all-time monster hit number "The Monster Mash." *I'm Sorry...* was an affectionate spoof/tribute to the classic horror films and monsters of the past with the flavor of "The Monster Mash" (but not the song). It received several productions, and is now a staple in the community theater circuit. Recently, a film version was made of the show with the script and some of the songs revised. The result: FRANKENSTEIN SINGS.

he bids them welcome

Students Scott and Mary are on the way to a Halloween party. Mary is ready for a fun evening, while Scott is less than enthusiastic. When their car breaks down in a desolate area the only chance for a phone and the AAA is a large, sinister-looking mansion.

Instead of a helping hand when they ring the doorbell, the pair is urged to get away by Ygor, the resident hunchback servant. He wants them to beat it before it's too late. Moments later, it's too late. The master of the house turns up to see what all the racket is (not even Ygor telling him that "it's just a couple of Jehovah's Witnesses" stops him from coming to see what's up). Unlike Ygor, Dr. Frankenstein is absolutely delighted to welcome the new arrivals. Of course, a host who answers the door in a surgeon's smock, has a toothy, sinister smile, rubs his hands and sounds a bit like Boris Karloff should be a tip-off that what's going on inside the House of Frankenstein (sounds like a catchy title for a movie, eh?) isn't exactly a Tupperware party.

time to bolt from the nuts

Other guests under the good doctor's roof include the Count and his bride Natasha ("Call me 'Nasty'," she purrs at Scott) as well as three young vampire ladies (called 'The Draculettes' in the credits).

There's Wolfy, a young man with two problems: the full moon and his mother, a gypsy lady who's "relentless" in waiting for Frankenstein to cure her flea bitten son.

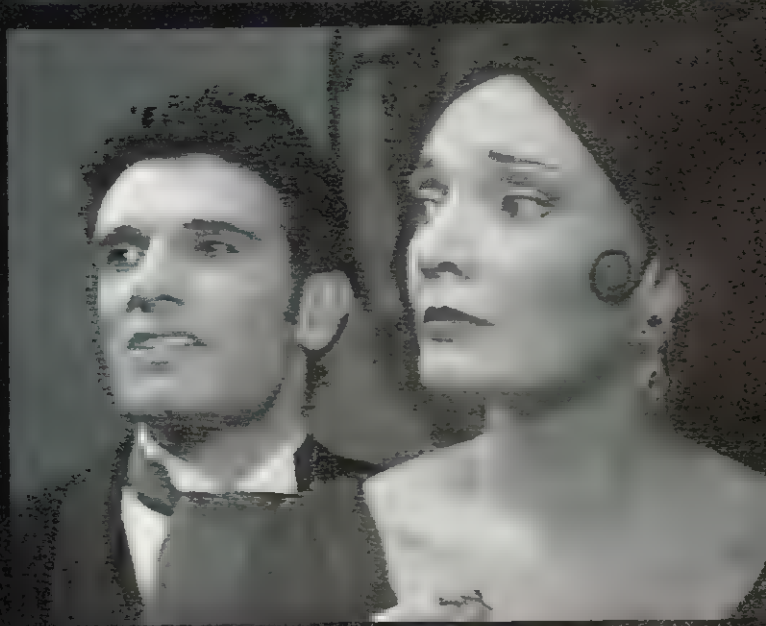
Also lurking about the place is Hathaway, a would-be 'hip' agent type, who also just happens to be the High Priest of his latest 'client,' the Mummy.

And then, of course, there's the Monster. Tall. Powerful. Green. And in desperate need of a new brain.

Before long, our young lovers become the focus of attention. Frankenstein wants Scott for his brain (ahem!). Dracula wants Mary for her virgin blood. Hathaway wants to sacrifice a virgin at the full of the moon to the "gods of Mondo Rock."

FRANKENSTEIN SINGS is no ROCKY HORROR, and, fortunately, doesn't try to be. It is lots of fun in the vein of "The Monster Mash," with good, often funny dialogue, nice twists on some old situations or cliches and good performances.

Recently bought by Turner Home Entertainment, FRANKENSTEIN SINGS is due out on video in early November. Why not Halloween? Maybe they're trying to get a jump on the 1996 season. —*EH*



(Clockwise from top left) Ygor (John Kassir, the voice of TV's Cryptkeeper) performs "Play Your Hunch", Kassir & Bobby Picket (as Dr. Frankenstein) welcome Scott (Ian Bohen) & Mary (Candance Cameron of TV's FULL HOUSE). Anthony Crivello & Sarah Douglass are the battling bats. The Monster (Deron McBee) wallows over his currently less-than-adequate brain. (FRANKENSTEIN SINGS, Prism Video/Turner Home Entertainment, 1995)

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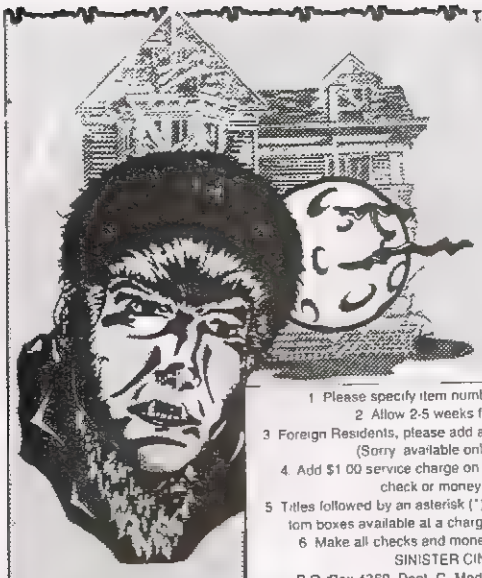

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23 OF OUR BIGGEST NEW RELEASES, MANY OF THEM ON VIDEO FOR THE FIRST TIME.

THE LOST MISSILE* (1958) Robert Loggia, Ellen Parker, Larry Kerr, Philip Pine, Bill Bradley. A strange and deadly missile suddenly appears from outer space and circles the Earth at low altitude, destroying everything in its fiery, radioactive wake. The world is stunned when the Canadian city of Ottawa is completely wiped out. Scientists race against the clock to find a way to stop the deadly menace as it streaks southward, on a direct course with New York City. One of the rarest of all '50s sci-fi thrillers. From 16mm. S195

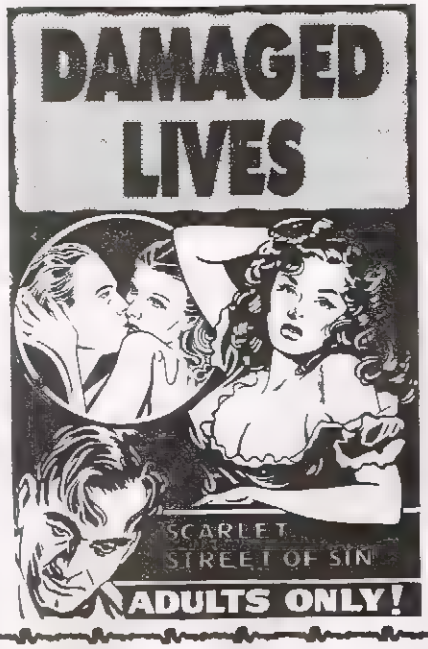
2+5: MISSION HYDRA (1966) Kirk Morris, Gordon Mitchell, Roland Lesafre, Leontine Snell. This never-before-on-video obscurity is certainly one of the rarest of all '60s sci-fi films. An alien spaceship from the planet Hydra lands on Earth and kidnaps a group of humans. Hibernating robots, aliens with incinerating rays, photon showers, a planet of ape-monsters, and a spaceship of skeletons are all featured. Tight, bikinis, and miniskirts are the fashion for women for intergalactic travel here. An unusual combination of sci-fi, romance, action, and social comment. Color, from 16mm. S197

VULCAN, SON OF JUPITER (1962) Rod Flash flush, Bella Cortez, Gordon Mitchell. Lots of horror and fantasy elements here as Rod flexes his muscles and fights off other-worldly menaces! The Greek gods from Mt. Olympus, lizard-like monster men, and strange underground creatures are featured in this incredibly rare sword and sandal spectacular. No classic, but good fun with tons of action sequences. Color, from 16mm. SS81

THE INTRUDER (1933) Monte Blue, Lila Lee, Gwenn Lee Mischa Auer. A grisly murder is committed on board a cruise ship. Before an investigation can really get started, the ship is wrecked in a storm, and the survivors find themselves shipwrecked on a mysterious (and we do mean mysterious) jungle island. The survivors are terrorized by weird sounds from the jungle and are horrified when they discover a cave full of skeletons. After another murder occurs, several of the survivors flee into the jungle only to encounter a fanatical wild man and a killer gorilla! This is easily one of the most fantastic and intriguing of all the Forgotten Horrors thrillers. $12.95 plus $2.05 for packaging, handling, and postage. From 16mm. FH53

INQUISITION (1976) Paul Naschy, Daniela Giordano, Juan Gallardo. Naschy is a 16th century witch hunting judge. He falls in love with the daughter of a warlock whom he sentenced to death. She makes a pact with Satan and soon Naschy finds himself accused of witchcraft. This is a violent film with many brutal torture scenes, quite beyond films like BLOODY PIT OF HORROR. Not recommended for the squeamish or persons with children in the household. Rated "R" for violence and nudity. Color, from 35mm. H229

DAMAGED LIVES* (1933) Diane Sinclair, Lyman Williams, George Irving, Jason Robards. One of the most sought-after of all early exploitation classics is now on video! A guy breaks a date with his fiancee and finds himself having an affair with another woman. The next day he confesses everything to his beloved. There's just one problem: the woman he slept with had V.D. When the woman confronts him with this fact, he refuses to believe her. So--with typical '30s female screen logic--she shoots herself. A camp classic! This is one to show your friends on keg night. From 16mm. X086

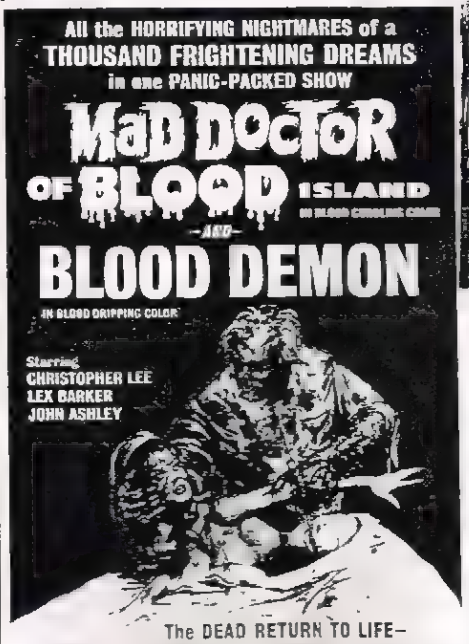


ARABIAN ADVENTURE* (1979) Christopher Lee, Peter Cushing, Milo O'Shea, Oliver Tobias, Mickey Rooney. Now *this* is a great little movie. Lee plays an evil magician who seeks to become all powerful by obtaining a magical rose. A young peasant boy and a handsome prince oppose him and finally triumph over him. This wonderful sword and sorcery fantasy features flying carpets, a malevolent genie, mechanical dragon monsters, and many other fantastical elements. The climax features a battle in the sky, filled with fighters on flying carpets. Lee is outstanding and heads a tremendous cast. Very entertaining and great for the whole family. You'll watch this again and again, don't miss it. Color,16mm. SS85

IVY LEAGUE KILLERS (1962) Don Borisenko, Barbara Bricker. A totally forgotten minor gem that's a must for all J.D. collectors. A group of rich, spoiled teenagers find themselves at odds with a ruthless motorcycle gang that's selling hot cars on the side. One thing leads to another, finally culminating in robbery, violence, and murder. Gritty, yet sincere. Try finding this in any J.D. reference book. First time on video. From 16mm. JS38

DECOY FOR TERROR (1966) Bill Kirwin, Neil Sedaka, Jean Christopher. A real graveyard shift favorite. Kirwin plays a looney-toons artist who has trouble making his models stand still. His brilliant solution is to murder them, then store their bodies in a meat locker. Cheap and sleazey, yet engrossing. Sedaka (how'd he get in this thing?) sings a number of toe-tappers. Aka: "Playgirl Killer." Not released here until 1970. Color, from 16mm. H223

TNT JACKSON (1974) Jeanne Bell, Stan Shaw, Pat Anderson, Ken Metcalf. A well-made Filipino martial arts thriller with a lot of kick. Former playmate Bell plays a karate expert who kicks the hell out of anyone who trys to prevent her from finding her lost brother. One eye-opening scene has her taking on a room full of thugs while dressed only in panties (very *small* panties). Definitely rated "R" for nudity, violence, and language. Color, from 16mm. KF07



MAD DOCTOR OF BLOOD ISLAND* (1968) John Ashley, Angelique Pettyjohn, Ronald Remy. Great '60s drive-in fun about a mad scientist who conducts strange experiments dealing with eternal youth. However, his guinea pig--his illicit lover's hubby--turns into a hideous green monster and eventually causes the laboratory to go up in flames. An interesting combination of Frankenstein, Dr. Moreau, and zombie motifs. In some theaters, customers were given "green blood" (colored water) during a special prologue and told it was an aphrodisiac. Directed by Eddie Romero. Color, from 16mm. H220

INVINCIBLE BROTHERS MACISTE (1965) Richard Lloyd, Tony Freeman, Anthony Steffen, Ursula Davis, Claudia Lange. First time on video. A mysterious underground queen orders her strange horde of leopard-men to kidnap the fiancee of a prince--whom she actually loves--hoping to draw him to her underground kingdom. The Maciste brothers come to the aid of the prince and the two lovers are eventually reunited, but not after a massive earthquake ravages the underground kingdom of the evil queen. Color, from 16mm. SS83

KING OF KONG ISLAND (1968) Brad Harris, Marc Lawrence. A group of mad scientists journey to Kong island where they implant receptors into the brains of the local gorilla citizenry. Their nefarious scheme is to conquer the world with an army of Kongs! The scientists are challenged by the mighty ape, "King", an actual descendant of the original King Kong. A real bizarre movie, to say the least. Not released here until '77. Color, 16mm. S198

FORTRESS OF THE DEAD (1965) John Hackett, Conrad Parkham, Ana Corita. An incredibly rare ghost thriller not listed in any of the major reference books. The lone survivor of a blown out WWII bunker at Corregidor returns to the Philippines twenty years later. There he finds himself haunted by the spectre of his former battalion. His guilt eventually draws him to the sealed up bunker where the ghosts of his dead comrades seem to call for him. This is a very eerie and spine-tingling supernatural thriller that will make you want to leave the lights on. Highly recommended. From 16mm. H219

THE BLANCHEVILLE MONSTER* (1963, aka HORROR) Gerard Tichy, Leo Anchoriz, Joan Mills, Iran Eory, Richard Davis, Helga Line. A beautiful young girl--daughter of a half-mad count--fears that her ancient castle's superstition will come true, namely, that her life will be sacrificed to fulfill an ancient family legend. She later finds herself buried prematurely in a cataleptic state by her horribly disfigured father. The dubbing is somewhat awkward, but the sets are beautiful and the music is nice and sinister. Overall, very atmospheric. This is a much requested title. From 16mm. H217

BEAST OF BLOOD* (1970 aka BEAST OF THE DEAD) John Ashley, Celeste Yarnall, Eddie Garcia. A direct sequel to MAD DOCTOR OF BLOOD ISLAND. The maniacal Dr. Lorca, now horribly disfigured, kidnaps a female reporter for use in his experiments. He eventually turns loose a headless monster (with green blood, no less) on the film's heroine. Really, really wacky. When first released theatically, "survivals kits" containing barf bags were thoughtfully handed out to all incoming theatre patrons. Color, from 16mm. H221

HYENA OF LONDON (1964) Bernard Price, Diana Martin, Tony Kendall, Anthony Wright. This is an extremely interesting Edgar Wallace horror chiller with sci-fi elements. A mad professor studying the "symptioms of evil" has his assistant inject the liquid from the brain of a dead killer into his own brain. The results are disastrous as the professor is transformed into a stark raving maniac himself. One of the better Wallace thrillers of the 1960s. From 16mm. EW18

TIMELOCK (1957) Robert Beatty, Betty McDowall, Lee Patterson. A real nail biter! A banker's son is accidently locked in an air-tight vault. The vault is pre-set to open at 9am Monday--63 hours away. It's a life-and-death race against time to rescue the boy before he suffocates in this well-made British thriller that keeps you on the edge of your seat. $12.95 plus $2.05 for packaging, handling, and postage. From a nice 16mm original print. M253

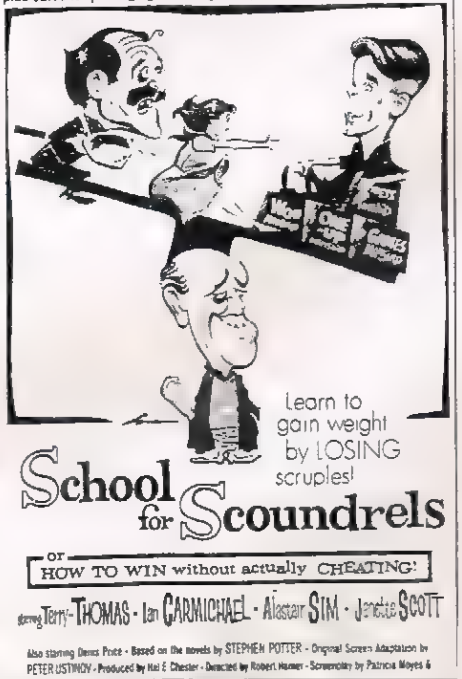
MURDER AT DAWN (1932) Jack Mulhall, Josephine Dunn, Mischa Auer. Mulhall and Dunn are engaged to be married. They go to the mysterious mountain hideaway of Dunn's father--an eccentric professor--for consent to their marriage plans. The professor has been working on a death ray that uses power developed from sunlight. Lots of murders and mysterious goings-on ensue, complete with trap doors, faces at windows, falling bodies, and other weird happenings. The climatic scene featuring the death ray was created by electrical special effects wizard, Kenneth Strickfadden. Sounds better than it really is, but still quite interesting and definitely worth a look. $12.95 plus $2.05 for packaging, handling, and postage. From 16mm. FH51

NO GREATER SIN* (1942) Leon Ames, Luana Walters, John Gallaudet, George Taggart, Guy Usher, Tris Coffin. Another "lost" exploitation baddie has finally floated to the surface. A concerned health official does everything he can to stop the spread of venereal disease by the town's prostitutes. Will he succeed? Possibly the greatest cast ever assembled for one of these old, rock-bottom exploitation quickies. Like its peers, the film trys hard to be sincere, but in the end produces mainly smiles and chuckles. Known in Great Britain as SOCIAL ENEMY NUMBER ONE. Produced by that bastion of good film-making, University Film Products. From 16mm. X085

KISS OF THE TARANTULA* (1972) Eric Mason, Suzanne Ling, Pat Landon, Herman Wallner. Good old fashioned '70s drive-in schlock. A wacko teenage girl discovers her bitchy stepmother is cheating on her dad (with dad's brother, no less!). Seeking revenge for Pop, she unleashes her pet tarantulas into stepmom's bedroom. Daughter then goes over the deep end and starts using them against other "enemies", as well. The tarantula scene in lover's lane is a knockout. If spiders bother you, don't watch this movie. Over the top, but lots of fun and not easily forgotten. Color, from 16mm. H224

KILMÁ, QUEEN OF THE JUNGLE (1975) Eva Miller, Frank Branu, Claudia Grauy. A sailor escapes from a shipload of pirates, only to find himself stranded on a jungle island witnessing a battle between a band of jungle natives and a tribe of female amazon warriors. Later, the sailor befriends the Amazon queen after saving her from a deadly boa constrictor. However, befriending him is a big time tribal no-no. There's plenty of jungle and pirate thrills in this hard-to find action piece. Be prepared for some of the most gorgeous, scantily clad amazon women you'll ever see. Color, from 16mm. J053

SCHOOL FOR SCOUNDRELS* (1960) Terry-Thomas, Alastair Sim, Ian Carmichael, Janette Scott. This movie's a scream. Carmichael is a total nerd, a complete loser. He's scorned by his employees, cheated by waiters and cab drivers, swindled by crooked car salesmen, and--even worse--totally annihilated at tennis in front of the lady he loves by a smooth-talking ladies man. Then he finds the solution: a school for scoundrels. It's a school to sharpen up men who consistently find themselves lowest on the tomtem-pole of life. What follows after he "graduates" is a riot. British comedies don't get any better. While only marginally in the Sinister Cinema spectrum, we just couldn't resist releasing this great title. Recommended. $12.95 plus $2.05 for packaging, handling, and postage. 16mm. M255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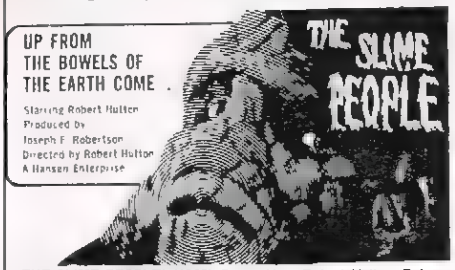
SCIENCE FICTION

SKY RACKET (1937) Herman Brix, Joan Barclay, Jack Mulhall. An extremely rare crime thriller with definite sci-fi elements. Brix plays an undercover agent out to capture a gang of airmail bandits who use a death ray device to blow airplanes out of the sky. Similar to AIR HAWKS. From Sam Katzman's Victory Pictures. From 16mm. S194

THE LOST MISSLE* (1958) Robert Loggia, Ellen Parker, Larry Kerr. A strange and deadly missile from outer space circles the Earth at low altitude, destroying everything in its path. The city of Ottawa is wiped out and the flaming radioactive menace is headed toward New York. An interesting and very obscure '50s sci-fi thriller. From 16mm. S195



THE SLIME PEOPLE* (1963) Susan Hart, Robert Hutton, Robert Burton, Les Tremayne. Monstrous prehistoric creatures, disturbed by nuclear tests, take over Los Angeles under cover of a wall of strange mist. A small group of people try to escape from the lizard-like monsters. Twin-billed with CRAWLING HAND. From 35mm. S196

2+5: MISSION HYDRA (1966) Kirk Morris, Gordon Mitchell, Leontine Snell. One of the rarest of all '60s sci-fi films. An alien spaceship from the planet Hydra lands on Earth and kidnaps a group of humans. Hibernating robots, aliens with incinerating rays, photon showers, a planet of ape-monsters, and a spaceship of skeletons are all featured. Color, from 16mm. S197

KING OF KONG ISLAND (1968) Brad Harris, Marc Lawrence. A group of mad scientists journey to Kong Island where they implant receptors into the brains of the local gorilla citizenry. They plan to control the world with an army of Kongs! The scientists are challenged by the mighty ape, "King", an actual descendant of the original King Kong. Not released here until '77. Color, 16mm. S198

IT'S ALIVE (1968) Tommy Kirk, Shirley Bonne, Bill Thurman. A real gagger that's sooo much fun to watch. A maniacal farmer kidnaps local passersby and feeds them to his cave-dwelling lizard man that lives in a cave beneath his farm. The ping pong ball-eyed monster is a scream. Amazing. Directed by Larry Buchanan. From 16mm. S199

SUPERSONIC MAN (1979) Michael Coby, Cameron Mitchell, Diana Polakov. An obscure Italian sci-fi adventure complete with a superhero from a distant galaxy. Mitchell is great as the evil mad scientist. Watch for the rocket-shooting robot. Color, 16mm. S200

HORROR

TORTURE SHIP (1939) Irving Pichel, Lyle Talbot, Jacqueline Wells. A crazy scientist is conducting crazy experiments pertaining to the criminal mind" on board his private ship. His guinea pigs are real criminals! Subdued horror elements, but still interesting. H230

BLANCHEVILLE MONSTER* (1963, aka HORROR) Gerard Tichy, Leo Anchoriz, Joan Mills, Richard Davis, Helga Line. A beautiful young girl--daughter of a half-mad count--fears that her life will be sacrificed to fulfill an ancient family legend. She later finds herself buried prematurely by her disfigured father. From 16mm. H217

HONEYMOON OF HORROR (1964) Robert Parsons, Abbey Heller. An incredible rarity! The new bride of a strange sculptor finds her new life filled with horror. It seems many of her husband's friends want her dead. But why? And what is the mysterious connection with a series of unusual statuettes? Color, from 16mm. H218

FORTRESS OF THE DEAD (1965) John Hackett, Conrad Parkham, Ana Corita. An incredibly rare ghost thriller. The lone survivor of a blown out WWII bunker at Corregidor returns to the Philippines twenty years later. There he finds himself haunted by the ghosts of his former battalion. *Very* eerie. From 16mm. H219

MAD DOCTOR OF BLOOD ISLAND* (1968) John Ashley, Ronald Remy, Angelique Pettyjohn. Great '60s drive-in fun about a mad scientist who conducts strange experiments dealing with eternal youth. A hideous green monster eventually causes the doctor's laboratory to go up in flames. Eddie Romero. Color, 16mm. H220

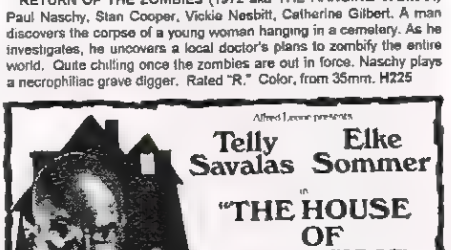
BEAST OF BLOOD* (1970 aka BEAST OF THE DEAD) John Ashley, Celeste Yarnall, Eddie Garcia. Sequel to MAD DOCTOR OF BLOOD ISLAND. The maniacal Dr. Lorca kidnaps a female reporter for use in his experiments. He eventually brings a headless monster (with green blood, no less) back to life. Color, from 16mm. H221

CURSE OF THE VAMPIRES* (1970 aka CREATURES OF EVIL) Amalia Fuentes, Eddie Garcia, Romeo Vasquez. A brother and sister arrive at their father's estate only to find their mother has become a bloodthirsty vampire. Her son eventually feels her fangs on his neck. Similar to VAMPIRE PEOPLE. Color, from 16mm. H222

DECOY FOR TERROR (1965 aka PLAYGIRL KILLER) Neil Sedaka, William Kirwin. A real graveyard shift favorite. Kirwin plays a looney-toons artist who murders his models, then stores their bodies in a meat locker. Cheap and sleazey, yet engrossing. Not released here until around 1971. Color, from 16mm. H223

KISS OF THE TARANTULA* (1972) Eric Mason, Suzanne Ling, Pat Landon, Herman Wallner. Good old fashioned '70s drive-in schlock. A wacko teenage girl unleashes her pet tarantulas against her bitchy stepmother and other "enemies." Over the top, but fun. Color. H224

RETURN OF THE ZOMBIES (1972 aka THE HANGING WOMAN) Paul Naschy, Stan Cooper, Vickie Nesbitt, Catherine Gilbert. A man discovers the corpse of a young woman hanging in a cemetery. As he investigates, he uncovers a local doctor's plans to zombify the entire world. Quite chilling once the zombies are out in force. Naschy plays a necrophiliac grave digger. Rated "R." Color, from 35mm. H225



HOUSE OF EXORCISM (1972) Elke Sommer, Telly Savalas, Robert Alda. Directed by Mario Bava. Elke finds herself in an eerie mansion filled with weird characters (including Savalas as a butler who resembles a painting of the devil) and putrefying corpses. Alda is the priest who tries to exorcise her. Rated "R." Color, from 16mm. H226

THE DEVIL'S POSSESSED (1974) Paul Naschy, Norma Sebre. A middle ages tyrant commits unspeakable acts of evil and torture against his subjects. They eventually rise up and fulfill a horrific revenge against him. Beautiful color, from 35mm. H227

EXORCISM (1974) Paul Naschy, Maria Perschy, Maria Kosti, Grace Mills. A strange satanic cult is on the loose in the English countryside. They commit a series of gruesome crimes that leave the local authorities baffled. Rated "R." Color, from 16mm. H228

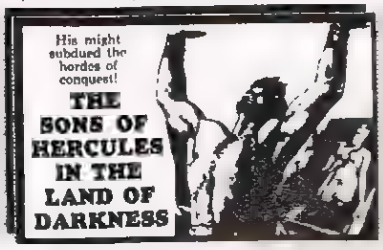
INQUISITION (1976) Paul Naschy, Daniela Giordano, Juan Gallardo. Naschy is a 16th century witch hunting judge. He falls in love with the daughter of a warlock whom he sentenced to death. She makes a pact with Satan and soon Naschy finds himself accused of witchcraft. This is a violent film with many brutal torture scenes. Not recommended for the squeamish or persons with children in the household. Rated "R" for violence and nudity. Color, 35mm. H229

SWORD AND SANDAL

GOLGOTHA (1935) Jean Gabin, Edwige Feuillere, Harry Baur. This highly heralded spectacle film from France centers around the time period of Jesus of Nazareth. Extremely well done for its time and highly recommended. Dubbed and from 16mm. SS79

ROMULUS AND REMUS (1961) Steve Reeves, Gordon Scott, Virna Lisi. Two brothers, raised by a wolf, grow up and fight side by side until they both come to desire the daughter of the King of the Sabines. The climax features the brother's duel to the death, with the rise of the Roman Empire serving as a epilog. Highly recommended. From a stunning color 16mm print. Fully letter-boxed in cinemascope. SS80

VULCAN, SON OF JUPITER (1962) Rod Flash Ilush, Bella Cortez, Gordon Mitchell. Lots of horror and fantasy elements here! The Greek gods of Mt. Olympus, lizard-like monster men, and strange underground creatures are featured in this incredibly rare sword and sandal spectacular. Color, from 16mm. SS81



SON OF HERCULES IN THE LAND OF DARKNESS (1963) Dan Vadis, Carl Brown. Argolis, son of Hercules, rescues peasants held in slavery by the evil Queen of Dem. He also loosens a sea of molten lava that destroys her ancient city. Color, from 16mm. SS82

NVINCIBLE BROTHERS MACIISTE (1965) Richard Lloyd, Tony Freeman, Caludia Lange. A mysterious underground queen orders her hordes of leopard-men to kidnap the fiancee of a prince--whom she actually loves--hoping to draw him to her underground kingdom. The Maciste brothers come to the rescue. Color, from 16mm. SS83

KNIVES OF THE AVENGER (1967) Cameron Mitchell, Elissa Mitchell, Fausto Tozzi. Directed by Mario Bava. Vikings battle each other, pillage the countryside, and decapitate their enemies. Bava's follow-up to ERIK THE CONQUEROR. Color, from 16mm. SS84

ARABIAN ADVENTURE* (1979) Christopher Lee, Peter Cushing, Mickey Rooney. Lee plays an evil magician who seeks to become all powerful by obtaining a magical rose. This wonderful sword and sorcery fantasy features flying carpets, a malevolent genie, dragon monsters, etc. Very entertaining. In color and from 16mm. SS85

EXPLOITATION

DAMAGED LIVES* (1933) Diane Sinclair, Lyman Williams, George Irving, Jason Robards. A guy breaks a date with his fiancee and finds himself having an affair with another woman. The next day he confesses everything to his beloved. There's just one problem: the woman he slept with had V.D! A camp classic. From 16mm. X086

GAMBLING WITH SOULS (1936) Martha Chapin, Wheeler Oakman, Bryant Washburn, Gay Sheridan, Robert Frazer. Innocent girls are "sucked" into a gambling and prostitution house in this extremely campy exportation classic. From 16mm. X087

REBELLIOUS DAUGHTERS (1938) Marjorie Reynolds, Verna Hillie, Dennis Moore, Monte Blue. A small town girl--ignored by her parents--moves out and takes a job at a dress shop. Unknown to her, her boss is taking compromising pictures of rich women in dressing rooms, doctoring them, then using them for blackmail! 16mm. X088

NO GREATER SIN* (1942) Leon Ames, Luana Walters, John Gallaudet, Guy Usher, Tris Coffin Another "lost" exploitation baddie has finally floated to the surface. A concerned health official does everything he can to stop the spread of venereal disease by the town's prostitutes. Will he succeed? A campy morsel. From 16mm. X085

A FIG LEAF FOR EVE (1944 aka DESIRABLE LADY) Jan Wiley, Phil Warren, Betty Blythe An exotic dancer is thrown in the slammer for performing a risque dance in public. Later, she discovers her boss set up the raid for publicity! First time on video. From 16mm. X090

Ripping the lid from a vicious phase of American life!... Showing with unusual drama the hidden sidelights of the great city!
"GAMBLING with SOULS"

JUVENILE SCHLOCK

MICKEY (1948) Lois Butler, Bill Goodwin, Irene Hervey, John Sutton, Rose Hobart, Skip Homeier Earthy, sometimes humorous early teenage movie about a young teenager who's a source of constant embarassment to her widower father. She eventually straightens out and becomes a gorgeous young gal, helping Dad along the way. Kind of a '40s version of GIDGET. Color, 16mm JS36

SO EVIL, SO YOUNG (1957) Jill Ireland, John Charlesworth, Ellen Pollock, John Longden A juvenile girl is framed as an accomplice in a robbery She's sent to a reform school for girls where she falls victim to the cruel temperment of the sadistic chief wardress. A real J.D. rarity that's first time on video Color, from 16mm. JS37

IVY LEAGUE KILLERS (1962) Don Borisenko, Barbara Bricker A totally forgotten minor J.D. gem. A group of rich teenagers find themselves up against a ruthless motorcycle gang. One thing leads to another, finally culminating in robbery and murder. Gritty, yet sincere Try finding this in any J.D. reference book. From 16mm JS38

HOTHEAD (1963) John Delgar, Robert Glenn, Barbara Joyce A must-see for all J.D. collectors! A young teenage punk is fired from his job for stealing. A gorgeous young hooker gets involved with a runaway husband. Ultimately, they all cross paths in this very unusual and very engrossing film Prostitution, alcoholism, cool cars, body builders, dancing teenage girls, fist-fights, and even madness are all part of this incredible J.D. rarity. A real find From 16mm JS39

JUNGLE THRILLS

KING OF THE WILD (1931) Boris Karloff, Walter Miller, Nora Lane Dorothy Christy Boris plays a villainous sheik in this exciting Mascot serial thriller that's filled with maneating tigers, volcanoes, and other jungle thrills. From 16mm. 12 chapter serial, two tapes, $24.95 plus $2.05 for packaging, handling, and postage. J049

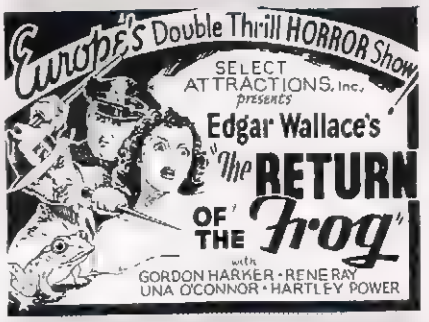
BRIDES OF SULU (1934) Adelina Moreno, Eduardo Castro, Gregoria Tleman. Two island lovers--both of opposing religions--fall in love and flee to a remote island Warriors from the girl's tribe track them down and trouble follows. From 16mm J050

PERILS OF THE JUNGLE (1951) Clyde Beatty, Stanley Farrar Phyllis Cootes. This good old fashioned "B" jungle thriller has famed African hunter Beatty tracking down Nubian lions in the Congo jungle Plenty of hair-raising back-bush excitement From 16mm J051

WALK INTO HELL (1957) Chips Rafferty, Francoise Christopher, Reginald Lye. An Australian official of New Guinea is ordered to investigate an oil discovery in the wild jungle interior. When he and his party are captured by savages, he effects their freedom by having a lady doctor cure the jungle chieftain's children. Color, 16mm. J052

KILMA, QUEEN OF THE JUNGLE (1975) Eva Miller, Frank Branu, Claudia Gravy. A shipwrecked sailor witnesses a battle between natives and female amazon warriors Later, the sailor befriends the Amazon queen of the after saving her from a boa constrictor. Lots of jungle thrills and scantily-clad Amazon gals Color, from 16mm. J053

EDGAR & BRYAN WALLACE



RETURN OF THE FROG* (1938 aka NOBODY HOME) Bonnie Hale, Wilfred Lawson, Louise Henry. An ultra-rare British Edgar Wallace chiller. The ex-partner of a master criminal is protected by Scotland Yard The criminal--a master of disguise--tracks him down and kills him anyway, in spite of the Yard's efforts. EW15

HYENA OF LONDON (1964) Bernard Price, Diana Martin, Tony Kendall, Anthony Wright. This is an extremely interesting Edgar Wallace horror chiller with sci-fi elements. A mad professor, studying the "symptioms of evil", injects liquid from the brain of a dead killer into his own brain and becomes a maniac himself 16mm EW16

ROOM 13 (1964) Joachim Fuchsberger, Karin Dor, Richard Haubler. A robbery involving gold and bank notes eventually leads to the blackmail of a government official. It all leads to a forsaken castle and a nightclub room known as "number 13." From 16mm EW17

CURSE OF THE HIDDEN VAULT (1964) Judith Dornys, Harold Lieb. The aged owner of an old gambling casino dies, making a young girl heir to his amassed fortune that lies hidden in a secret tomb Underworld members become the victims of greed--and the dread secret of the mysterious vault. From 16mm EW18

FORGOTTEN HORRORS

PLEASE NOTE: All titles in this section are just $12.95, plus $2.05 per title for packaging, handling, and postage.

MURDER AT DAWN (1932) Jack Mulhall, Josephine Dunn, Mischa Auer. In a mysterious mountain hideaway, an mad professor works on a death ray! Lots of murders and mysterious goings-on ensue, complete with trap doors, faces at windows, falling bodies, etc Special effects by electrical wizard Kenneth Strickfaden. 16mm FH51

GANGSTERS OF THE SEA (1932 aka OUT OF SINGAPORE) Noah Beery, Dorothy Burgess, Miriam Seegar, Montagu Love Strange happenings as the captain of a ship falls ill with some strange disease (he's actually been poisoned). A gang of thugs then tries to take over the ship. A very , very explosive climax From 16mm FH52

THE INTRUDER (1933) Monte Blue, Lila Lee, Gwenn Lee, Mischa Auer. A grisly murder is committed on board a cruise ship just before it goes down in a storm. The survivors land on a mysterious jungle island where they encounter a fanatical wild man, a killer gorilla, and a cave full of skeletons! Bizarre. Recommended From 16mm. FH53

CAPTURED IN CHINATOWN (1935) Charles Delaney, Marion Shilling. A "yellow peril" thriller. A bloody feud between two Chinese families leads to mystery and murder. Although this is not a new release, it is now upgraded from a beautiful 16mm original print FH27

MYSTERY-SUSPENSE-FILM NOIR

PLEASE NOTE: All titles in this section are just $12.95, plus $2.05 per title for packaging, handling, and postage

NEVER TOO LATE (1935) Richard Talmadge, Thelma White, Robert Frazer, Mildred Harris. A wild Talmadge action film involving a stolen necklace and a gang of ruthless jewel thieves. Watch for the rooftop race with the crooks at the film's harrowing climax. Plenty of bruises and abrasions. A Reliable Pictures release 16mm M242

STEP ON IT (1936) Richard Talmadge, Lois Wilde, Roger Williams. An action packed Talmadge vehicle with Richard playing a cop--fired from the force--who then solves a series of truck holdups. Tons of fisticuffs Released by Reliable Pictures From 16mm M243

IT COULDN'T HAVE HAPPENED, BUT IT DID (1936) Reginald Denny, Jack La Rue, Evelyn Brent, Inez Courtney. Murder-mystery playwright tries to solve the puzzling case of his murdered producers A well-done little Chesterfield whodunnit From 16mm M244

GO GET 'EM HAINES (1936) Bill Boyd, Sheila Terry, Eleanor Hunt, Leroy Mason A sea-faring murder mystery with Boyd (Hopalong Cassidy) giving up his cowboy boots to play a reporter who tries to solve the mystery of a passenger murdered during a play at sea. Yes, there is a scene where the lights go out. EEE! From 16mm. M245

THE DRAG-NET (1936) Rod La Rocque, Marian Nixon, Betty Compson, Jack Adair. A very rare and very intriguing crime drama produced by Edgar Rice Burroughs La Roque plays a young playboy who takes a job as an assistant D.A. He then finds himself up against a tough crime boss and his gang, as well as being at odds with the local newspaper Recommended From 16mm M246

THE AVENGING HAND (1936) Noah Berry, Kathleen Kelly, Louis Borell, James Harcourt Berry went abroad to star in this very rare British thriller A number of "guests" in a hotel are actually criminals searching for a stash of hidden loot. From 16mm. M247

FLYING FISTS (1937) Herman Brix, Jeanne Martel, Fuzzy Knight, J. Farrell Mac Donald, Guinn Williams, Dickie Jones This is a nifty little action thriller with Brix as a lumberjack who floors the ex-heavyweight champ He's brought into the fight game where he's publicized as the most ruthless fighter in the game Is a fixed fight in the making? Yep. Made by Sam Katzman's Victory Pictures. From 16mm. M248

DESPERATE CARGO (1941) Ralph Byrd, Carol Hughes, Jack Mulhall. A gang of criminals hijack a giant clipper on which two girls are trying to return to the United States Byrd comes to the rescue in this exciting little PRC thriller. From 16mm. M249

THEY MADE ME A KILLER (1946) Robert Lowery, Barbara Britton Frank Albertson, Lola Lane, James Bush, Edmund MacDonald. In this action-melodrama from Paramount's Pine-Thomas factory, an innocent man (Lowery) is accused of robbery and murder charges To the rescue comes a determined young girl From 16mm M250

MAN ON THE LEDGE (1955) Cameron Mitchell, William Gargan Sylvia Sidney, Vera Miles. A mentally and emotionally disturbed young man, determined to end his life, contemplates suicide for fourteen hours on a high ledge. A suspenseful and exciting film. 16mm. M251

TIMELOCK (1957) Robert Beatty, Betty McDowall, Lee Patterson. A banker's son is accidently locked in an air-tight vault that's not set to open again for over 60 hours. It's a life-and-death race against time to save the boy's life in this great British thriller. From 16mm M253

TREAD SOFTLY STRANGER (1958) Diana Dors, Terence Morgan, George Baker. This is an outstanding British crime drama about a beautiful, hard-boiled schemer who causes two brothers to rob and murder to win her favors. Her sudden decision to reform comes too late. A really well-made, solid production. From 16mm M254

SCHOOL FOR SCOUNDRELS* (1960) Terry-Thomas, Alastair Sim, Ian Carmichael. This movie's a scream A total loser finds a solution to all his problems in life: It's a school for scoundrels that sharpens up men who consistently find themselves lowest on the totem-pole of life. Highly recommended From 16mm. M255

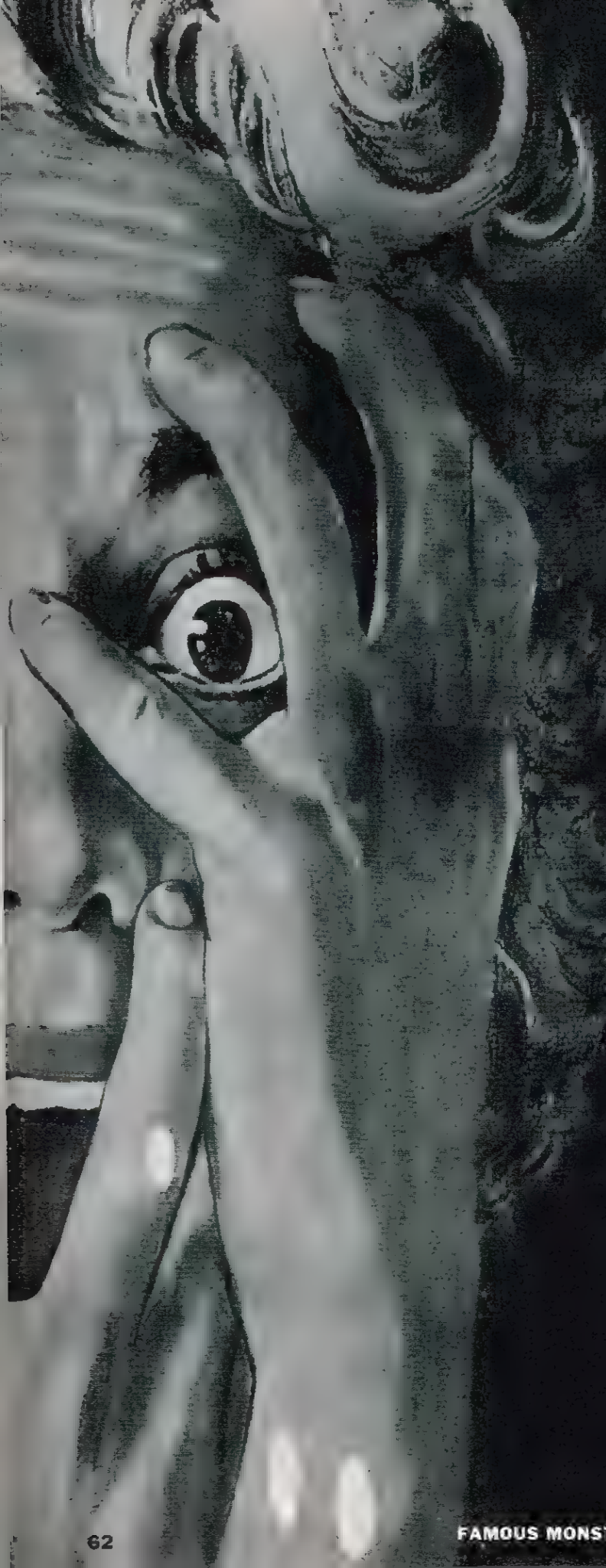
MARTIAL ARTS THRILLERS

TNT JACKSON (1974) Jeanne Bell, Stan Shaw, Pat Anderson, Ken Metcalf. Former playmate Bell plays a karate expert who kicks the hell out of anyone who trys to prevent her from finding her lost brother One eye-opening scene has her taking on a room full of thugs while dressed only in panties. Definitely rated "R." Color, from 16mm KF07

BRUCE LEE: THE MAN, THE MYTH (1977) Bruce Li. This action bio concerns the saga of Bruce Lee, starting with his humble beginnings in Hong Kong. It follows his life to America and to his eventual stardom as a martial arts superstar. Color, 16mm. KF06

KUNG FU OF EIGHT DRUNKARDS (1977) Lee Yang A very unusual Kung Fu movie. A group of battling Ching dynasty warriors use an unusual martial arts technique that gives them the appearance of being drunk. Color, from 35mm. KF08

THE TONG FATHER (1978) Sammy Ching The title character is a merciless oriental crime boss who heads a Chinese opium ring. A martial arts agent sets out to bring him in Color, from 35mm. KF09



NOT OF THIS EARTH!

The Film Music of RONALD STEIN

review by eric hoffman

During the '50s and '60s, when companies such as American-International and Allied Artists were churning out dozens of 'B' pictures in what was to be the "last hurrah" of the small-budget exploitation film, more likely than not the action on the screen was underscored by the music of Ronald Stein. Although his work graced a wide range of films, it is his fantastic film music that is best remembered by fans, especially his work for Roger Corman.

Recently there has been a growing interest in the scores from the 'B' and/or fantastic films from this period. It is surprising that no one has tried to put together an album of Stein's work. Until now.

Thanks to Ted Newsome (who started the whole project and is credited as associate producer) and Bruce Kimmell (the CD's producer), comes *NOT OF THIS EARTH: The Film Music of Ronald Stein*, a collection of tracks from six cult classics that showcase Stein's scores—music that, in some cases, helped make a film better than it really was, and always on a budget that might have daunted other film composers.

Compiled from Stein's personal collection of tracks (preserved, thankfully, by his wife, Harlene, justifiably credited as "the keeper of the flame" on the album), the N.O.T.E-worthy CD contains music from:

ATTACK OF THE 50 FOOT WOMAN (7 tracks)
THE TERROR (5 tracks)
DEMENTIA 13 (5 tracks)
NOT OF THIS EARTH (5 tracks)
ATTACK OF THE CRAB MONSTERS (4 tracks)
THE DEVIL'S PARTNER (3 tracks)
SPIDER BABY (6 tracks)

The final two tracks of SPIDER BABY are a special bonus, especially for fans of Lon Chaney Jr. One consists of sections from rehearsals of the film's title "song," with Chaney and composer Stein having a good chuckle over some muffed lines. The second is the final mix of the picture's happy-go-lucky title song, with Lon gleefully "talk-singing" the lyrics.

From Varese Sarabande (VSD-5634), *NOT OF THIS EARTH: The Film Music of Ronald Stein* may be, hopefully, the first in a series of CD's presenting Stein's work that will extend into his AIP/Corman scores. Happily, as the album is reported to be selling well, this seems to be a strong possibility.

(If you can't find this CD in your local music store, write to UNI Distribution, 60 Universal City Plaza, Universal City, CA 91608. Tell 'em you read about the CD in FAMOUS MONSTERS OF FILMLAND—RF)

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SPIDER BABY

SPIDER BABY
(Original Title: CANNIBAL ORGY or THE MADDEST STORY EVER TOLD)
1964
Time: 81 minutes

Written & Directed by Jack Hill
Music by Ronald Stein
CAST:
Lon Chaney, Carol Ohmart, Beverly Washburn, Sid Haig, Jill Bennett, Quinn Redeker, Mary Mitchell, Carl Shanzer, Mantan Moreland

"Screams and moans, & bats and bones
& teenage monsters & haunted homes.
A ghost on the stair! A vampire's bite!
Better beware! There's a full moon tonight!"

merrye-ly they roled along

In ARSENIC AND OLD LACE, hero Mortimer Brewster declares that insanity doesn't run in his family, "it gallops!" Well, here's a clan that could give the homicidally inclined Brewsters a real run for their money.

Meet the Merrye family--or rather what's left of it, courtesy of a rare genetic disease that causes, according to one of the film's characters "...a sort of regression, a progressive deterioration of the mental faculties...a rotting of the brain, so to speak. It begins in late childhood and continues to progress steadily, eventually being accompanied by physical deformation..." It also results in a lot worse, as viewers soon find out. All thanks to good old inbreeding.

the children's ow-er

The only survivors of the Merrye clan are three teenagers: Elizabeth (Beverly Washburn), Virginia (Jill Bennett) and Ralph (Sid Haig). Ralph is the most obvious victim of the described disease, a hulking, mute "big kid" with a predator's instinct. Elizabeth & Virginia are the more 'normal,' albeit slightly childish members of the family living on the isolated estate.

what a mess-enger

Trying to keep the family safe (his promise to the late Col. Merrye) from the outside world...(or is it the other way around?)...is Bruno (Lon Chaney), the faithful chauffeur. It's enough that he has to deal around-the-clock with the infantile teens. But Virginia, during his absence to take Ralph to the doctor, has played her favorite game, "Spider," trapping a messenger (Mantan Moreland) in her "web" and then doing a tarantula all over him with a pair of carving knives. She's even kept an ear as a tender souvenir of the occasion.

where there's a will...

The fragile barrier Bruno has built to protect his charges is about to come crumbling down. The slaughtered messenger had been carrying a notice from a lawyer named Schlocker (Karl Schnazer) that two distant cousins of the children, Emily Howe (Carol Ohmart of HOUSE ON HAUNTED HILL) and her brother Peter (Quinn Redeker), are coming to see the estate and claim any rights (let that read 'M-O-N-E-Y').

The relatives arrive: Peter, Emily, Schlocker and his secretary Ann (Mary Mitchell). Emily is less than thrilled by the huge, decaying gothic estate; her reaction to her cousins is even less so. Peter, however, is a friendly sort who accepts things as they are, no matter how weird. He and Ann soon begin to hit it off. As for lawyer Schlocker, a little man with dollar signs in his eyes and an unending vocabulary of legal jargon, he's already throwing his weight around.

It isn't long before the Merrye clan strike back to defend their more-than-slightly-twisted world, forcing Bruno to come to the painful decision to bring the unhappy family line to an end via "...a nice new, toy that will do a wonderful thing!"

lon of a thousand graces

Over the years, SPIDER BABY has become a true cult film, partly through its reputation as a black horror comedy that, in some ways, out-Addams the Addams Family, and partly for the

formidable presence of Lon Chaney in what was to be one of the last good roles in his career.

Filmed on a tight budget on a twelve day shooting schedule under the title CANNIBAL ORGY, OR THE MADDEST STORY EVER TOLD (a take-off by Hill on the super-religious epic title THE GREATEST STORY EVER TOLD), the film is a showcase not only for the ingenuity of Hill and his production crew--who worked miracles, particularly in the film's settings and atmosphere--but for the talents of its cast.

a "die" well cast

Beverly Washburn, Jill Bennett & Sid Haig are downright creepy, yet sympathetic, as the Merrye children. Washburn & Bennett do an unnerving double act as the sisters, but Bennett gets extra points for her moments playing "Spider," first with the hapless messenger at the start of the film (veteran comedian Mantan Moreland in a nice turn) then with "Uncle Peter" (Redeker), who thinks it's just a kid's game. He finds out differently when Bennett first tries a little adolescent seduction, then prepares to 'sting' him with her carving knives. Haig is the most memorable of the trio, as the bald, mute Ralph.

Carol Ohmart, still as attractive as she was in HOUSE ON HAUNTED HILL, is the greedy Emily, lending a touch of cheesecake glamour to the film. Quinn Redeker is the good natured chump who accepts the weird Merrye family as they are. He & Mary Mitchell make a fun hero & heroine. Karl Schanzer is both amusing & hissable as Schlocker, the bullying lawyer.

Mantan Moreland, the black actor/comedian who appeared in numerous films but is remembered for his regular appearances in the Monogram Pictures' CHARLIE CHAN series, generates some laughs before winding up in Virginia's little 'game.'

dry & dry again

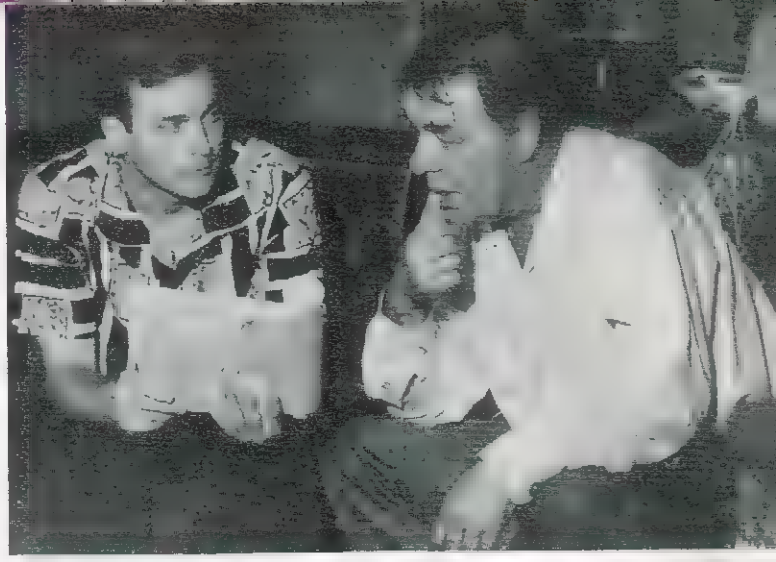
But it is Lon Chaney who holds the film together in one of his best genre performances. Director Jack Hill has noted that Chaney loved the script and really wanted to play the role of Bruno—so much so that he battled his by now well-known drinking problem and stayed on the wagon right up until the last day of shooting. The result of his dedication is up there on the screen.

"there's a moon out tonight"

A highlight of the film is an in-joke during the dinner scene when Redeker & Mitchell are comparing their love for old horror movies. When the subject of THE WOLF MAN is mentioned, Mitchell starts to snarl & growl. At that moment, Chaney interupts by observing "There's going to be a full moon tonight!," complete with fearful tones & Talbot expression.

Long seen only in 16mm prints, usually via the fan 'underground' at conventions cult film devotee Johnny Legend tracked down an original print of the film for this video release which also features footage from the recent 30th Anniversary screening/cast reunion at LA's Nuart theater. The tape of SPIDER BABY ($32.95, includes S+H) can be ordered from Hill himself at: *Jack Hill, 6546 Hollywood Blvd., Suite 210, Hollywood CA 90028.* ***—EH***

(Fotos, from top:) Hill & Lon discuss a scene, Sid Haig as Ralph, Washburn, Bennett listen to Bruno tell them not to "hurt people." A gag publicity shot with Lon & Mantan Moreland. Preceeding Page: Virginia plays her favorite game—Spider! (SPIDER BABY, Jack Hill, 1964)



..HEADLINES FROM HORRORSVILLE..

Please send news, announcements, videos & books, etc. for review in this column to: FAMOUS MONSTERS, Headlines Editor, 16161 Nordhoff St., Suite 480, North Hills, CA 91343

HEAVEN, ON LINE

A recent article in the *LA Times* reports that, according to some parapsychologists, a Who's Who of deceased individuals are transmitting a plethora of postmortem faxes & e-mail on the worldwide web. Communications have supposedly been received from Michael Landon, Albert Einstein, Thomas Edison and Madame Currie, among others. The details are spelled out in a new book called *Conversations Beyond the Light* (Griffen, 1995) by Pat Kubis and Mark Macey. The authors are among those who believe the dead are sending messages from the planet Marduk in the Spiral Galaxy NGC4866 (is that an e-mail address or zip code?) on the third astral plane. Marduk, as reported by its out-of-this-world residents, has all the comforts and modern conveniences of our own little piece of Cosmic Real Estate and counts among its genre residents such luminaries as Jules Verne. Verne, who died...er, left, in 1905 recently sent a fax describing the afterlife as having such amenities as Palaces complete with Sterling Silver furniture and a well-stocked harem (work, work,work...don't harem girls get to enjoy paradise?) Most telling is Verne's opinion that it gets boring up there! The escape from the monotony of paradise seems to be entering a reincarnation machine for transport back to Earth. A spokesperson for America OnLine says the company isn't opposed to having subscribers from heaven provided they have a real, living Earthly checking account or credit card. Hey Julie, if you happen to see Boris, Bela, Lon, Peter or Vinnie, ask 'em to drop us a line. Forry wants to know if they'd like their own column in FM.

* * *

ZACHERLEY RETURNS

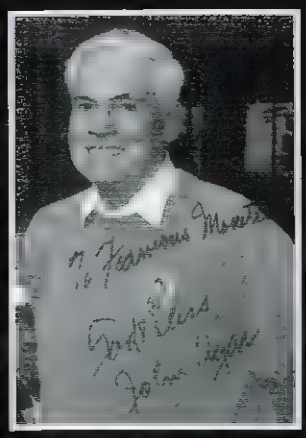
is the name of the first new, full length recording by the original Cool Ghoul of TV Fright Flicks. The CD, performed with Dead Man's Ball, includes a remake of his 1958 bit "Dinner With Drac." John Zacherle, of course, is the King of TV's Sultans of Cinema who introduced a generation to the old horror classics via the late night shock theater shows which proliferated in the late '50s and early '60s. Zach started as Roland in Philadelphia, PA before moving his show to WPIX-TV in New York City. His off-beat humor, cast of kooky never-seen cohorts and his trademark laugh made him a legend. For information on buying the CD write PO Box 2726, Southhampton, NY 11969.

* * *

TEARS FOR FEARS

Prince Sirki has claimed another crop of fantafilm's finest: Actor Roy Castle (62); Jack Clayton (73) who directed Ray Bradbury's SOMETHING WICKED THIS WAY COMES; Elisha Cook Jr. (91) who appeared in over 100 films including ROSEMARY'S BABY, HOUSE ON HAUNTED HILL, BLACULA, as well as numerous TV episodes; Julie Haydon (84), the gal who dubbed Fay Wray's scream in KING KONG; Harry Horner (84) who directed RED PLANET MARS; Paul Monette (49) who novelized NOSFERATU, Elizabeth Montgomery (62), the lovely witch of TV's "Bewitched"; Patsy Ruth Miller, the eternal Esmerelda to Lon Chaney Sr.'s Quasimodo in THE HUNCHBACK OF NOTRE DAME; and Hans J. Salter (98) who gave us the music for SON OF DRACULA, HOUSE OF FRANKENSTEIN & CREATURE FROM THE BLACK LAGOON, among others. Towering talents who'll be missed by all and immortal upon the screen.

TARANTULA HERO HONORED!



Veteran actor John Agar has lent his support to the official John Agar Fan Club, an organization dedicated to honoring one of Horrorwood's most beloved stars. Members receive a membership photo and newsletters which profile John's long and versatile career. Each issue contains a personal letter written by John as well as interviews and comments. For fans of the popular Sci-Fi hero not acquainted with the full scope of his films, the John Agar Fan Club offers an entertaining insight into the man who fought Indians with John Wayne long before he fought the BRAIN FROM PLANET AROUS. Highly recommended. Write John Agar Fan Club, c/o Scott Hughes, 7901 Iroquois Ct., Woodridge, IL 60517.

* * *

VAMPS ON THE LOOSE

The invasion of the Undead is upon us! Getting ready to rise from their coffins are a dozen dozin' draculas waiting to sink their teeth into your wallet...er, uh, neck. Leading the pack is DRACULA RISING, a Roger Corman production being filmed in (where else?) Eastern Europe. Aaron Spelling's vampire telefilm is called THE KINDRED, about contemporary vampires in San Francisco. Miramax will tackle the vampire theme in FROM DUSK TILL DAWN. Wes Craven—no coward he, having just copped a couple of awards at this years Saturn Ceremonies—pursues A VAMPIRE IN BROOKLYN, as if parts of Brooklyn weren't scary enough without vampires. VAMPIRELLA, the frequently unacknowledged brainchild of our editor) is again slated for the Big Screen treatment. (Too bad they don't give awards for the most often unmade film. Vampy would win claws down.) While you wait for these doubtless cinemacheivements to materialize, sink your ears into the audiocassette of P.N. Elrod's "I, Strahd" from the velvet vocal chords of Roddy McDowall.

* * *

SATYRDAY NIGHT AT THE MOVIES

Plans are in the works for a new series of classic film screenings at LA's classic Visata Theater, brought to you by the fiendly folks at FAMOUS MONSTERS OF FILMLAND. The programs will feature fine fright fare with a real, live 1960's double feature bill complete with coming attractions, cartoons, newsreels, celebrity guest stars—in short, all the trimmings of the Golden Age of Movie Going. A chance for our younger readers to experience first claw the magic of what the movies were like once upon a time. FJA will act as Monster-of-Scaremonies. Initial events are scheduled for the greater LA area, but if successfully received we hope to take the show on the road next year. Maybe to your hometown. Write us for deatails at Famous Monsters, 16161 Nordhoff St., Crypt #480, North Hills, CA 91343 if you belong to a club or group that would like to host the FM Show at a theater in your town. Watch these pages for details and dates.

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Yagher Mr Hyde	$[illegible]
Darkhorse Mummy	$[illegible]
Darkhorse Invisible Man	$124.95
Darkhorse Bride	$124.95
Darkhorse Frankenstein	$84.95
Darkhorse Mummy	$124.95

*NOTE Darkhorse [illegible] are limited

London After Midnight (above, left) [illegible]
General URAC (above, right) [illegible]

Dr Frankenstein 'Colin Clive'	$75.00
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Plan Nine Ter Johnson	$90.00
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Chaney Hunchback	$125.00

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Cinema Arts Crow	$125.00
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Mortal Combat Goro	$89.95

Masque of the Red Death $[illegible]

Dr Jekyll & Mr Hyde $125.00

The Invisible Man [illegible] CFP

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Sorayama Commando	$[illegible]
Sorayama Blind Beauty	$250.00
Female from "The Mask"	CFP
CAT People 'Natasha Kinski'	$[illegible]
Sexy Bride of Frankenstein	$[illegible]
Zaleska I - Vampire Girl	$[illegible]
Zaleska II - Vampire Girl	$[illegible]
Snake Girl (Japan)	$[illegible]
Tarna Nude	$[illegible]
Tarna on Bird	$[illegible]
From the Darkness	$[illegible]

Sexy Bride (above, right)? $99.95

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Alien III Collector's Head	$[illegible]
Alien III Deluxe Mask	$[illegible]
Alien III Standard Mask	$[illegible]
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PREDATOR

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Billiken Predator vs Alien	CFP
Billiken Predator I	$95.00
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Predator Howling (1.5 Scale)	$[illegible]
Predator II (Darkhorse)	$[illegible]
Predator Helmet 1:1 w/Lights	$[illegible]
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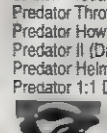

Predator Helme[illegible] $[illegible]

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(Continued from page 7.....)

CHINESE WEREWOLF: HOW LING

I'd give my jugular vein...but hopefully not in vain, because my request is one I'm sure all your readers will enjoy--just one excellent photo of Nosferatu. The old silent has tingled my pleasure sensors since I was a little bitty creature. Unfortunately I have no likeness of the world's eeriest vampire to call my own. So, I am left to howl at the moon alone in my despair. Can you help me? **(Gladly. Pick up the next issue—FM #211—for a classic FM Filmbook feature on NOSFERATU, with enough rare stills to blow the lid off your coffin—FJA)** I'd also appreciate a few details about the movie (producer, director, distributor, where filmed). Also, do you have any idea if and from whom video cassettes are available? **(Try Sinister Cinema—see ad pages in this issue—Pub.)**

STEPHAN WOLFF LUTTRELL
Ventura CA

WANTED! MORE READERS

DANA REEMES

"CINEMEXCITEMENT"

From Karloff as Im-ho-tep to Lee as Kharis, why not get yourselves "wrapped up" in an editorial featuring Egypt's finest undead? Presenting articles in the grand Eric Hoffman "chronolo-biography" style (giving a commentary on the greats who played the monsters, while summarizing the plots of the movies in the order in which they logically tie in to each other or sequence in which they should be seen, as done in THE WOLF MAN story of ish 125, which I have long since stopped to count how many times I have read) not only gives us readers insights on the stars behind the makeup, but it offers us a chance to run to the store upon reading the article and return home to endless hours of cinemexcitement, w/o the nuisance of questioning which movie is the prequel or sequel or rogue not belonging to the series at all. THE MUMMY, THE MUMMY'S HAND, THE MUMMY'S GHOST, THE MUMMY'S TOMB, THE MUMMY'S CURSE--do they relate to each other, or is each a totally independent film?

CORY BOND
Grass Valley CA
• More Hoffmanuscripts comin' up—FJA

WANTED! MORE READERS LIKE

JESSIKA & OGRE WHITE

FAMILY FARE

On Friday evenings for the past several years, my sons (now teenagers) and I have gathered, along with a few select friends, for a show we call "Friday Night Frights." The usual lineup includes a Betty Boop or Popeye cartoon, a serial chapter, a comedy short and a classic horror feature. We're on hiatus for the summer, but when we resume in the fall our schedule includes such eclectic titles as THE DEVIL BAT, THE MUMMY'S TOMB, KING KONG ESCAPES, THE APE, HORROR HOTEL, X - THE MAN WITH THE X-RAY EYES, FRANKENSTEIN 1970, ROBOT MONSTER and many more. In addition, we always remember Lon Chaney, Sr. on his birthday (April 1st--same as my dad's). We devoted the entire month of February 1994 to Boris Karloff on the 25th anniversary of his passing, and always schedule a Karloff film in February (this year THE OLD DARK HOUSE; next year THE MAN WITH NINE LIVES.) For the past two years, we have also shown a Vincent Price feature on Halloween (this year THE TINGLER). As you can see, my sons and I have a great respect for the stars and films of the past, a respect that I learned from you and your magazines. Between viewing these great films and reading the newly revived ***Famous Monsters***, it's like I am a kid again (heck, you can even buy some of the old Aurora models again--and you can bet I have!). Anyone who doesn't think your magazine is as popular as ever should try finding a copy of one of the recent issues: Ipractically wore out a pair of shoes scouring the stores in Manhattan before I found the absolutely last available copy of issue #203 (the Vincent Price tribute). I now reserve each issue at my local comic book shop.

CLIFFORD R. WEIMER, JR.
Staten Island NY
• Funny, you don't sound like the reserved type.--FJA

LEGENDARY LUGOSI?

A photograph in issue #208 prompted me to write. On page 66 you show a photo of Bela Lugosi wearing makeup that resembles the Golem. I think this photo is an incredible discovery because it may be a scene from the "lost" test reels shot for Universal's 1931 adaption of FRANKENSTEIN. I base my consideration on information from your introduction to *Universal Filmscripts Series Classic Horror Films--Volume 1*

Robert Florey shot two test reels for this film on June 15, 1931. At that time Bela Lugosi was slated to appear as the monster, not Boris Karloff. Bela felt that the part wouldn't amount to much, since the monster didn't have a speaking role, and he later chose to star in MURDERS IN THE RUE MORGUE in place of FRANKENSTEIN. Still, for these two early test reels he did appear as the monster.

While Florey would later insist that the makeup used by Lugosi and Karloff was the same, another key member of the movie, Edward Van Sloan, had a different memory of the makeup used in the test reels. He described Lugosi's makeup as resembling the Golem, stating that Lugosi's "head was about four times in size with a broad wig on it" and that "he had a polished clay-like skin." Is it possible that at least one copy, or some photos from the tests, still exist? I hope this turns out to be the case, as I would love to see this piece from horror film history.

CLINT BRADY
Issaquah WA
• See following letter--FJA

MARCH'S MR. HYDE DRAWN BY

JOE MORTON

HAMMERING HOME A POINT

Just some bits of errata to supplant *FM* #208—

In your listing of film titles ("Hallmarks of Hammer") several were not Hammer productions at all, namely DR. TERROR'S HOUSE OF HORRORS, THE SKULL, THE CRIMSON CULT, and I--MONSTER. All were, indeed, British productions, and all had cast lists that

MYSTERY PHOTO DEPARTMENT

BATTLE HIM OF THE REPUBLIC

MYSTERY PHOTO #210

The chills are alive with the sound of Music! Everyone sing: "Super-callous-fragilistic-hex-be-halitosis!" Think we should release a Famous Monsters Seedy? Raise your voice and be like RaPUNzel—let down your hair and take a crack at CAPTIONING the unidentified scene shown at the right. In our #211 issue, for those of you who might not recognize the scene by sight, we'll provide its particulars along with the best twist of a phrase suggested by the foto.

Send a POSTCARD only (postmarked by November 20, 1995) with your suggestion to: FAMOUS MONSTERS, Dept. Miss Terry #210, 16161 Nordhoff St., Suite 480, North Hills, CA 91343. The best submission will win its author a place of honor in our pages, a copy of the issue with their Mystery Photo page personally autographed to the winner by FJA and a $10 gift certificate for FM's Captain Company Monster Mail Order!

ANSWER S TO MYSTERYLINES IN FM #209

1. "The natives are restless tonight!" Dr. Moreau (Charles Laughton) in THE ISLAND OF LOST SOULS.
2. "One doesn t easily forget, Herr Doctor. .an arm, torn out by the roots " Inspector Krogh (Lionel Atwill) to Wolf von Frankenste n (Basil Rathbone) in SON OF FRANKENSTEIN.
3. "You d be the first man to scientifically study a creature that by all the laws of nature should have died over 1,000,000 years ago!" Max to Dr. Ferguson (John Agar) in REVENGE OF THE CREATURE.
4. "How does it feel to face a man you thought your brother had killed?" Ygor (Bela Lugosi) to Dr Ludwig Frankenstein (Sir Cedric Hardwicke) in GHOST OF FRANKENSTEIN
5. "That's it then I wash me hands of it. Let 'em all be murdered in their beds, for the likes of me." Minnie (Una O'Connor) to herself in BRIDE OF FRANKENSTEIN.

Con-dracula-tions to 1st Prize ($25!) Winner Arthur A. DeLuca of Medford, MA.

A random roster of other word-wizards who correctly identified the quotes included Michael and Doug Whitenack, Tom Triman and Michael J Truslow. Thanks to all who wrote in!

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LUGOSI'S FRANKENGOLEM?

looked like Hammer but were instead produced by rivals to that studio.

Also, if you haven't been able to determine the origin of that Lugosi/FrankenGolem photo on page 66 yet, I think I have the answer--Rhino Home Video released a compilation tape of all the various Frankenstein movie thrillers in 1991, with writer/producerTed Newsom filling in the blanks and providing narrative continuity between them.

The composite picture shown looks to be a photo shot right from the TV screen, used to illustrate Newsom's explanation of Lugosi's rejection of the monster's role in 1931, and what his makeup may have looked like, based on reports by Don Glut and others.

DAVID H. SMITH
Oakland Park FL

• By Jove,right you are about the Lugosi-looking FrankenGolem! Ted (who also did the history of Hammer tele-documentary & co-produced the Ronald Stein CD previewed on pg. 62) sent us the foto which became seperated from the accompanying copy—FJA

RECOMMENDED READING

I wish I could say that I've read ***FM*** since the beginning, but that would be an outright lie. But I'm so comfortable with the magazine's content and editorial style that it *feels* like I've read it for years.

Despite my youth and the jadedness of my generation, I detest most modern "barf bag" horror and prefer the finesse and cool suaveté of "classic" monsters--like those of Universal Studios or (my favorite) Hammer Studios.

Now I find myself turning to classic horror literature (rather than some of the boring modern goop) as well. But, I'm coming up rather short; apart from *Dracula*, *Frankenstein* and *The Strange Case of Dr. Jekyll and Mr. Hyde*, I'm at a loss for good horror literature. **(Send an S.A.S.E. to Famous Monsters, Dept. FJA List, 16161 Nordhoff St., Suite 480, North Hills, CA 91343 for a free list of FJA's recommended reading—RF)**

For the future, I hope ***FM*** has a long and successful run. I'd be bored without it...

ROMAN GHEESLING
Wichita KS

• We'll keep running if you & readers like you keep catching up with us—FJA

THE BEAST KIND OF MEDICINE

Earlier this year I became seriously ill. I spent three months in hospital and had three serious operations.

I don't know why, but when I was in hospital I thought a lot about my childhood. Maybe because I didn't think I would pull through and I was searching for my happiest memories. I remembered fondly my copies of ***FM***.

I contacted my mom and asked her if she could bring in any of my old comics and to my delight in amongst the Marvel Comics and a few copies of **Monsters of the Movies** was issue #119 of ***FM***.

I swear those few copies kept me going during my time in hospital.

I was going to write to the only address I had for you, then I remembered a shop in London called **Forbidden Planet**. I thought they might know something.

I couldn't believe my eyes when I got there. Issues #205 and #208 of ***FM*** were on the shelf. The magazine was still going! I was overjoyed. It was like meeting a long lost friend. I was almost in tears.

The mag is still as great as ever. I know it may sound strange but I feel happier than I have in a long time since I found out you still exist. It's great to see some familiar names, Forrest J Ackerman of course, and also Walter J. Daugherty.

DAVID SWIFT
London ENGLAND

• In a world that's constantly changing we're happy to be a monument to the way things used to be. Speaking of Walt "Doc" Daugherty, you'll probably be interested to know that in FM #212 (Feb, 1996) we'll be publishing, for the first time, an extensive portfolio of his celebrity horror portraits along with a fascinating interview—RF

ATTENTION FANG GANG!

We want to hear from you! What did you think of this issue? Got a comment, question or story about the weird world of monsters? Drop us a line! Enclose a snapshot of yourself if you can & you may see your mug as a WANTED reader. We'd also like to show your drawings, makeup creations, models or other monstrous art in this column, so send a foto or xerox copy of your work. (Any original artwork we receive is placed in the Ackermuseum Collection.) Address your letters to:

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HORROR HALL OF FLAME

CLASSIC MOMENTS IN HORRORWOOD HISTORY!

October—the wild, the eerie month is here, noted Ray Bradbury and with it we remember the gentleman prince of poo-formers—Vincent Price. We're still working on all the details (watch these pages for release dates!) to bring you the home video of TV's original HORROR HALL OF FAME (penned in large part by FJA), unseen since its debut in 1972 but, in the meanwhile, here are 3 magic moments from the program. (Top) Vinnie & John (Gomez Addams) Astin discuss the horror collectables boom. (Left) Vinnie gives a shameless plug for the world's #1 Screamag. (Right) Guest Frank (The Riddler) Gorshin does his famous Boris Karloff impression. Karloff's reaction to once seeing Gorshin's impression on stage? "A very good impression," said Boris, "But I don't like..."

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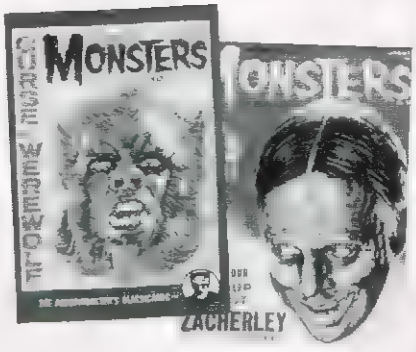

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Outrageous! Made from an actual life mask of Forrest J Ackerman, then modified to add the fiendish Frankenstein touches! The display Head is a full size reproduction, made of durable Latex with "Fun Fur" hair and is Foam-Filled to hold its shape. Each bears FJA's signature on the back of the neck! We can't say for sure but some ancient cults believe possessing an effigy of someone will instill their personal life power into the one who owns the image! This one's for incurable Forry Fan-Ack-tics Only!

$150.00 Each

"LOST" FAMOUS MONSTERS OF FILMLAND COVER ART!

a rare find!

$39.95 Each

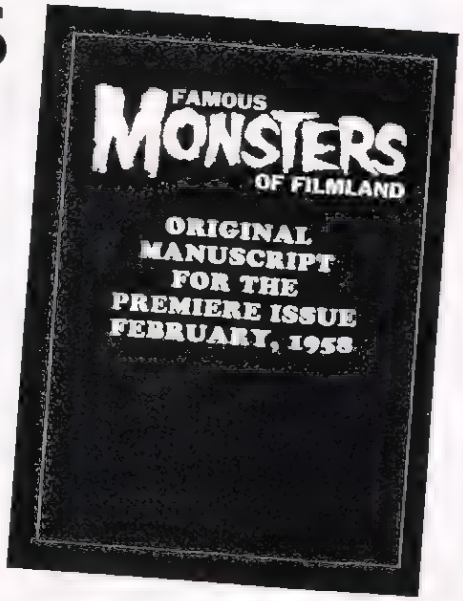
Well, almost. Actually this is a psuedo cover illustration painted by FM's First Cover Artist, the late Albert Nuetzell (He painted the covers for FM 4, 5, 6, 7, 8.) Recently discovered in our negative files, Forry says he doesn't recall exactly when the painting was done (probably around the time of FM #6) but believes it was a X-mas Gag gift to him from the artist.

You get an 11" x 14" full color photo print mounted in a 16" x 20" beveled matte, ready for framing. A rare piece of early FM history

WARNING!

MORE CAPTAIN COMPANY MONSTER MAIL-ORDER PAGES DEAD AHEAD!

AMAZING DISCOVERY FOR FAMOUS MONSTERS FANS!!



We have just unearthed Forrest J Ackerman's ORIGINAL, TYPEWRITTEN PAGES of the copy for FAMOUS MONSTERS OF FILMLAND #1!!!

That's Right! These pages contain the words (and Puns!!) that Forry wrote when he put together that Very First Now Legendary Issue!

The pages have also have his handwritten notes, edits and comments clearly readable Now you can follow first hand the creative process of Forry as he whipped up Monster Magazine History!

You can order your own copy of this incredible, entertaining document exclusively from Captain Company. The package includes several pages of typed copy, 4 never-before-published glossy 8" x 10" fotos of "Uncle Forry" taken of him around the time he was dreaming up that first issue of "Forry's Folly," all packaged in a handsome Black (what else?) portfolio cover.

Forry's notes for other early issues will be available in the near future. In the meantime don't miss your chance to start your collection & get your copy of the notes from the issue that started it all back in 1958!!

FAMOUS MONSTERS #1 MANUSCRIPT PORTFOLIO
Only $19.95

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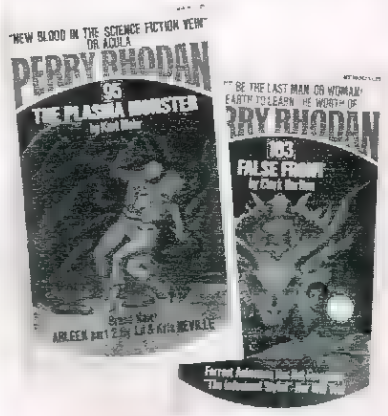
THE FANTASTIC SCI-FI ADVENTURES OF Perry Rhodan



FJA's favorite Sci-Fi adveture series! These novels are the longest running continuous science fiction series in history! Over 600 separate issues! If you are hungry for unique and different stories that hit hard and ignite the imagination, Perry Rhodan is for you!

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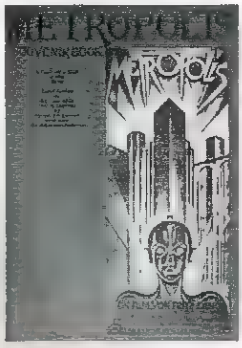

Forrest J Ackerman wrote this special tribute to the film he's see over 85 times! Dozens of still from the classic film. 9" x 12" folded book opens to reveal a giant full page poster of Ultima Futura Automoton!

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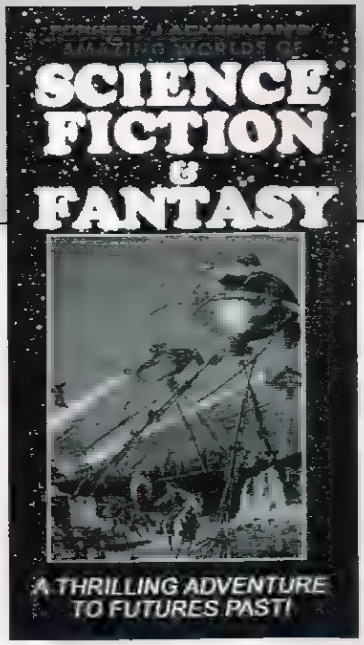

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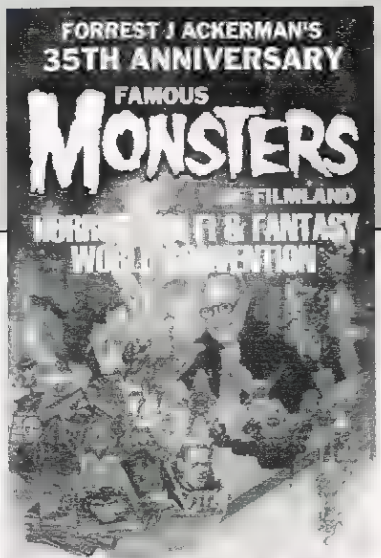
LIKE WATCHING AN FM YEARBOOK ON TV!

Take a trip down monster memory lane with the Ackermonster! HOORAY FOR HORRORWOOD highlights the birth of FAMOUS MONSTERS magazine, a closeup and personal guided tour of the Horrorwood Ackermansion, closeup looks at many of the fabulous movie props from the Ackermuseum PLUS special segments on Boris Karloff, Bela Lugosi, Lon Chaney and Lon Chaney Jr , Ray Harryhausen, THE WAR OF THE WORLDS, KING KONG, METROPOLIS, and a visit with FORBIDDEN PLANET'S Robby the Robot, including how he works and interior views! Special ghost appearances by Ray Bradbury, Zacherley, Bobbie Bresee, Robert Englund and much more A fantastic 75 minutes with the King of Creatures, Forrest J Ackerman!



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THE FAMOUS MONSTERS 35th ANNIVERSARY WORLD CON VIDEO!

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It was the Woodstock of the fantasy film world—a 3 day celebration of the world's most beloved monster magazine and its illustrious editor! Now relive all the excitement and magic of that monstrous event! Featuring **FJA, RAY BRADBURY, RAY HARRYHAUSEN, RICHARD MATHESON, ROBERT BLOCH, JOHN LANDIS, JOE DANTE, WILLIAM SCHALLERT, JOHN AGAR, ZACHERLEY, BRINKE STEVENS, CURT SIODMAK, GLORIA STUART, NOEL NEILL,** and more. Includes highlights from celebrity seminars, the zany HORRORWOOD SQUARES™ show, the Saturday Night Monster Bash, the unveiling of FAMOUS MONSTERS #200, The Ackermuseum display, Ackermemorabilia auction & candid comments from fans and celebrities! Plus behind-the-scenes in the celebrity con suite! 2 hours of monster madness!

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The Dracula Crest Medallion is a full size reproduction (copied directly from Forry's original) of the ring worn by Bela Lugosi, Christopher Lee, Lon ChaneyJr. & John Carradine when they immortalized the role of the bloodthirsty vampire. This NEW EDITION is dimensionally cast in solid jeweler's grade metal, sterling silver plated with a rich antique finish and safety pin clasp. Overall size appx. 1.25" x 1.00" x 3/16".

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FM is proud to offer these Fine Art Prints of the original pre-production sketches for Universal Studio's Horror Classics—FRANKENSTEIN and THE OLD, DARK HOUSE—drawn by the films' visionary Art Director, Charles Danny Hall!

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Hall was the art director for many of the classic horror films made at Universal during the 1930s. His Gothic visions remain as the definitive hallmarks of horror cinema. These rare & distinctive illustrations will enhance any monster lover's collection.

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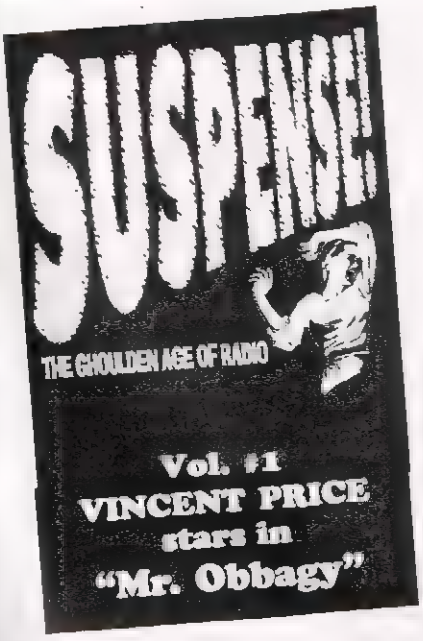
THE BURNING OF THE MONSTER AT THE OLD MILL (ITEM # CH-FRK2)

THE OLD DARK HOUSE—
EXTERIOR VIEW
(ITEM # CH-ODH1)

THE OLD DARK HOUSE—DINING HALL
(ITEM # CH-ODH2)



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THE GHOULDEN AGE OF RADIO SERIES! PRESENTS:

"SUSPENSE!"

Volume #1
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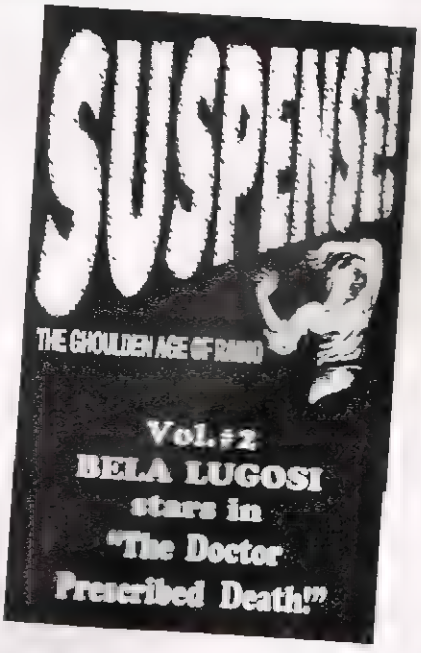
IN
"MR OBBACY"

Volume #2
BELA LUGOSI
IN
"THE DOCTOR PRECRIBED DEATH"



VOLUME 1 features the Incomparable VINCENT PRICE as he was originally heard on the popular 1940s program SUSPENSE! Episode "Mr Obbagy" Plus exclusive interview with Forrest J Ackerman (From FM Columnist Frank Bresee's "Golden Days of Radio" Program) as he discusses the incredible life of Vincent the Venerable VOLUME 2 features BELA LUGOSI in the SUSPENSE! Episode "The Doctor Precribed Death" plus another rare Lugosi radio appearance Each tape is approximately 60 minutes of terrorific entertainment! Superior Sound Quality—FM Ghoulden Age Radio Audio Cassettes are duplicated from Archive Masters of the original broadcasts from the Collection of Frank Bresee

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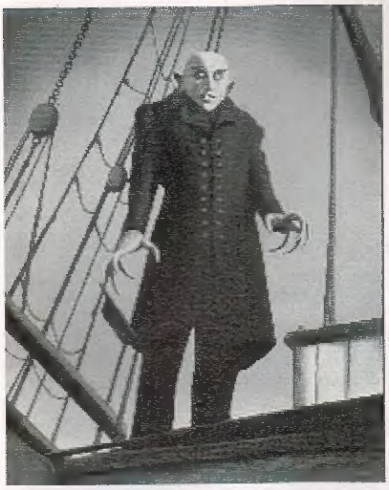

NOSFERATU BY
OSMAN ASKIN

THE PHANTOM OF THE OPERA
BY OSMAN ASKIN

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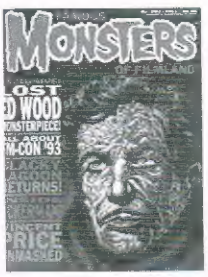
You, however, can escape this sordid fate! Order your back issues direct from our Factory Scarehouse NOW! Copies are sent in a sealed plastic package with cardboard stiffener. Don't delay! Use the Capt. Co. order form on Page 82 for Back Issues.

FM #200 — $40.00
35TH ANNIVERSARY ISSUE!
FM RETURNS! (Very Few Left!)



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SPECIAL VINCENT PRICE TRIBUTE ISSUE!

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Price includes insurance. (plus S+H)

Coming in FAMOUS MONSTERS #211!

On Sale December 15!
DON'T MISS IT!

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  The World's Most Popular Supporting Actor talks about his 40+ years in Horrorwood!
- **NOSFERATU FILM BOOK**
  Special retrospective on the First Vampire Epic seen upon the screen!
- **A DAY ON THE SET OF FRANKENSTEIN**
  What was the daily grind like? Read a reporter's 1935 account!
- **RAY HARRYHAUSEN & HIS MONSTER MODELS— SPECIAL!**
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ORIGINAL 6 FEET FULL COLOR FRANKENSTEIN WALL POSTER FROM THE 60s!

An incredible find! These posters are the actual ones featured in FAMOUS MONSTERS OF FILMLAND'S Captain Company Mail Order Pages from years ago! Recently unearthed in a warehouse in England where they have sat untouched for decades! Approximately 6 feet high by 2 feet wide. Each poster is still in its original mailing tube! Many also contain small toys that were shipped with the posters as a bonus. Originally sold at $1.00, we have been offered as much as $150.00* for one of these items. *We are offering them to FM readers for $99.00 each (plus $+H).* Posters will be shipped in their original tubes inside a second outer mailing tube.

These are not reproductions—They are the original posters printed decades ago! We check the condition of your poster before shipping. Because of their age there is some minor outer edge wrinkling evident (not within the image area, only the very outer edges) but otherwise these posters are terrifiic! Overall they are CLEAN and CRISP, with DEEP COLORS! You will receive a copy in VERY GOOD—EXCELLENT condition.

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